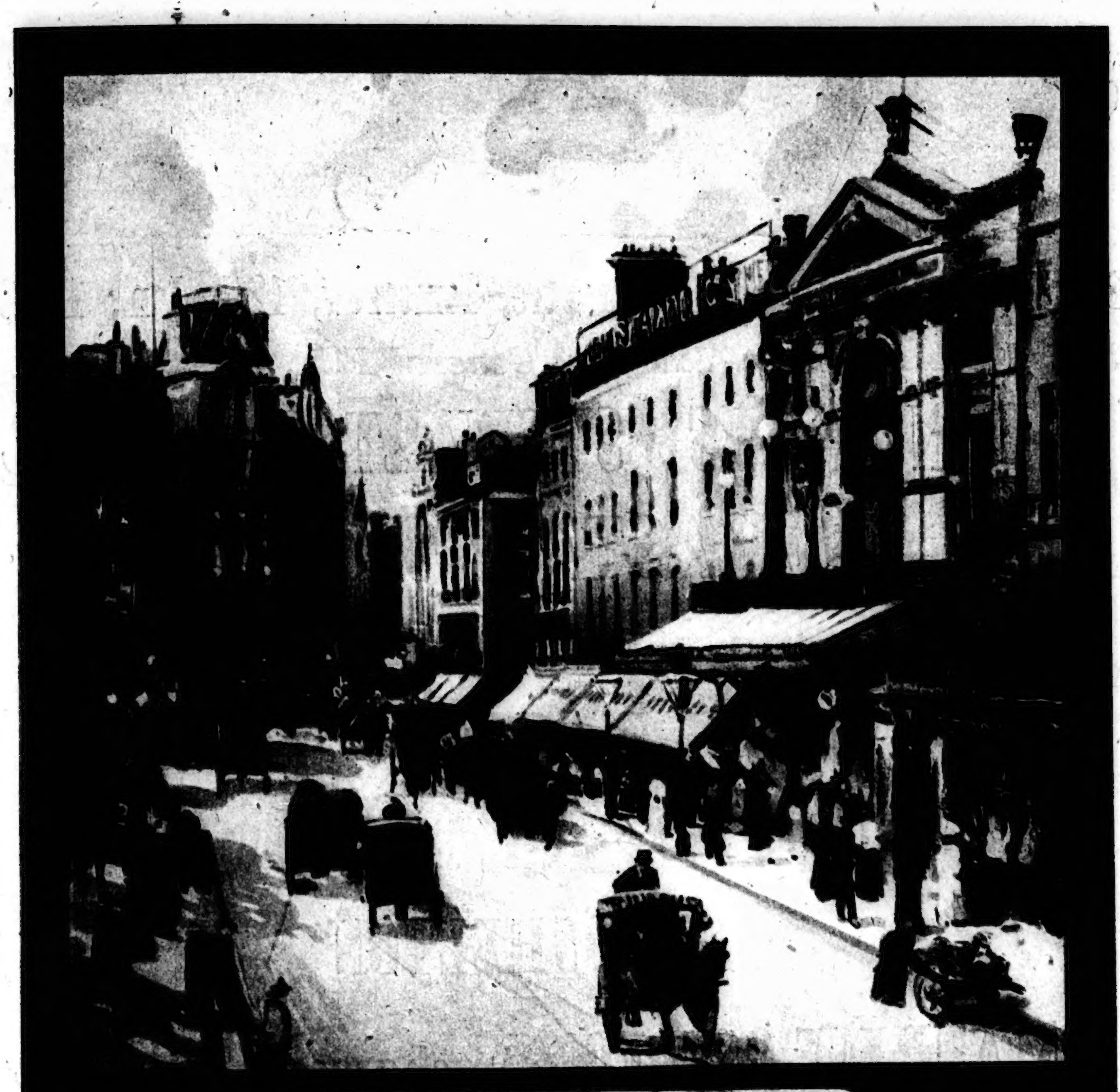
Kine WEEKLY

OUR NEW YEAR SPECIAL



EMPIRE THEATRE, LEICESTER SQUARE

From the watercolour by C. J. LANDER, R.S.W.—by permission of George Rowney & Co.

ESTERDAY . . . TODAY . . . AND TOMORROW !

was the crowning glory of London's West End 50 years ago . . . Under the banner of tro-Goldwyn-Mayer, it is the same today . . . And the Empire will reign in all the tomorrows ahead . . .

REASONS WHY APPEAR WITHIN

TRADE SHOW: Leicester Square Theatre, Tomorrow, 12th Jan., 10.30 a

Released 5th February, 1945, by General Film Distributors, Ltd.

JOHN MILLS • STEWART GRANGER

ALASTAIR SIM

in

"WATERLOO ROAD"

with **JOY SHELTON**

MAURICE OSTRER in charge of Production

EDWARD BLACK Producer

Written and Directed by **SIDNEY GILLIAT**

GFD

A GAINSBOROUGH PICTURE

Distributed by General Film Distributors, Ltd., 127-133, Wardour Street, W.1

Kinematograph WEEKLY

o. 1,969. Thursday, January 11, 1945. Vol. 335.

SERIOUS PRODUCT SHORTAGE FEARED

.S. Raw Stock Decision Means 100 Fewer Features

A REDUCTION of some 100 feature films is envisaged as the result of the recent decision of the U.S. Government to revise drastically Hollywood's allotment of raw-stock.

The proposal to cut supplies by a further 20,000,000 ft. in the current year means that eleven major distributors must forthwith each cut out one film per month and economise in the number of prints ordered for all films as from March next.

If the cut operates during the whole of the current production period the number of feature films made in Hollywood will barely exceed 380.

The total of American pictures planned for production during the current year will be seriously curtailed by the decision reached this week to cut supplies by a further 20,000,000 ft. in the current quarter.

The Government policy is that the heaviest users shall suffer the heaviest cuts in raw stock.

The final check made at the end of September last set the new season's product total at 488 feature films. Assuming that a quarter of these have been made, the balance in production and to be produced totals 366. If during the ensuing nine months, eleven films per month must be withdrawn by the major producers, the total for the year will only reach 388, a drop of 100 films to the end of September.

Product shortage will undoubtedly affect exhibitors in this country as well as in America. British production may rise slightly if studio space is released. It is understood that, generally speaking, renters in this country have kept within their allocation and that the year ending February 15 will reveal how well the plan has worked. It is believed that Government Departments have not been so economical.

No information is forthcoming regarding raw stock allocations during the year beginning in February.

EAGLE-LION IN MIDDLE EAST

Wide Scope of New Company

further step in the expansion Eagle-Lion activities overseas been taken by the registration ified in our finance column of gle-Lion Distributors (Middle st), Ltd.

t will be remembered that E. T. r, managing director of Eaglen, spent some time in Cairo ing his return trip from India the closing months of last year. he area covered by the new npany includes Egypt, the dan, Turkey in Asia, Transdania, Palestine, Syria, Iran, k and Saudi-Arabia.

John Davis' Trip

lose upon the heels of the anncement of the registration of new Eagle-Lion company comes news that John Davis, joint naging director of Odeon eatres, is proceeding to the ddle East shortly. As Mr. vis's activities are mainly conned with theatres the prospect opened up of acquisition or erecn of theatres in the Middle East. Mr. Davis is also visiting South ica and may consider a theatre ject in Johannesburg and Cape wn.

Entertainment Tax Probe

ESSENED business in the London area is emphasising how erous the present rate of Enternments Tax can be upon the oulders of exhibitors.

he C.E.A. has decided to make horough investigation of condins in the area and present the nclusions reached to the Febru- meeting of the General Coun-

t has been proved that with siness at the height existing rly last year, the Tax could be borne without undue difficulties. When, however, business decreased, from various reasons, the balance after Tax was paid has left too small a margin to cover overheads in some cases.

It is to see how widely this state of things operates that the C.E.A. is embarking upon the investigation, the London area promising to provide a useful index.

The results of the probe will be placed before the Treasury in due course.

Our 1945 Special

A WORD OF THANKS

WITH this issue the KINE. *presents, in the sixth year of the war, its Annual New Year review of the Industry and a survey of product available during 1945.*

Many difficulties, both technical and material, have had to be surmounted in the production of this New Year's number.

Exigencies of the paper control necessitated the restriction of the issue to 200 pages. This has resulted in drastic reductions having to be made in respect of Editorial matter, illustrations and advertisements alike.

Nearly 40 pages of advertising have had to be reluctantly refused owing to the stringency upon our space. We tender to the following firms concerned our thanks for their co-operation and forbearance in this connection:—

Anthony Asquith, Anglo-American, John Argyle, British Lion, Butchers, John Baxter, R. R. Beard, Columbia, Thorold Dickinson, G.F.D., Gainsborough, Anatole de Grunwald, Brian Desmond Hurst, George Humphries, Independent Pictures, James Mason, Olympic Labs, Pathé, RKO-Radio, John Stafford, George Vinten, and Marcel Varnel.

ODEON THEATRES OF CANADA

Prominent Industrialists as Directors

Odeon Theatres, Ltd., announce that D. C. Coleman, chairman and president of Canadian Pacific Railway Company, Director Bank of Montreal, Ltd., Canadian Marconi Company, Consolidated Mining and Smelting Company, Canada, Ltd., etc., and R. V. LeSueur, president of Imperial Oil Company and International Petroleum, Ltd., director of Confederation Life Association, Toronto Shipbuilding Company, Montreal Trust Company, Goldale Mines, Ltd., have consented to join the board of General Theatres Corporation of Canada and Odeon Theatres of Canada, Ltd., to represent the interests of Odeon Theatres, Ltd., in addition to John Davis and Leonard Brockington, who have already been appointed to the boards.

Welwyn Film Held Up by Strike

Unofficial Action of N.A.T.K.E. Members

THE A.B.P.C. production of "I Lived in Grosvenor Square" is held up owing to an unofficial strike of N.A.T.K.E. members at Welwyn Studios which started on Monday.

It was precipitated by wage deductions made by the management for absences from work. It is contended that the deductions are permissible under the 47-hour-week clause, while the N.A.T.K.E. members assert that such deductions are a breach of the agreement.

While not supporting the strike, the Union contends that if there are absences which are of an extent which constitute an abuse of the agreement, offending members should be dismissed. The employers, realising the shortage of labour, have taken the step of deductions from wages.

Although conciliation machinery is provided for in the agreement, no meetings have taken place, but when the strike was called on Monday the British Film Producers' Association notified the Ministry of Labour of the existence of a dispute and asked for a Court of Inquiry as provided for in Part II of the Industrial Disputes Act. A meeting of the B.F.P.A. was also called for yesterday (Wednesday).

One effect of the strike is that "I Lived in Grosvenor Square," the Wilcox production, which was due to finish by next Saturday, is held up.

Bombing Tokyo
Clearing Athens
Approaching
Warsaw
on
BRITISH
MOVIETONE
NEWS
(To-day)

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
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Advertising Manager : A. H. Langford
Manchester Office : 2 and 4, Oxford Road
SUBSCRIPTION RATES : Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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E.T. IN 1945

EXTORTION, when all is prosperous, is sometimes forgotten and forgiven rather easily; the sense of unfairness drifts into the background and the victim, if he is doing well, is too busy to regard a struggle against his hardship as worth the upheaval that it would entail.

This is more or less the attitude of the Trade to-day towards the Entertainment Tax, the heaviest burden of which, however hard it presses, has happened to coincide with a period of very good business. The weight of this demand, when takings also are weighty, is hardly appreciated as fully as a realisation of the actual percentage would lead one to expect.

The same ratio of Tax on a lower revenue is much more acutely felt as the menace it is. When enemy air activity leads to a falling off in public attendances, as has been the case in certain districts of what we are taught to call Southern England, then those who cater for the amusement of the population know, as they never knew before, where the shoe pinches.

As it is quite early in the year, the exhibitors who are most immediately concerned have time to rouse their colleagues in happier parts of the land, and to organise a representative agitation as a measure of self-defence. There is a good deal of work to be done, but the spur of necessity has been applied and the reaction to it will be swift.

What measure of success is to be hoped for it is too early to discuss. There is no doubt that appeals will have to be extremely forceful and well documented before any relaxation can be expected, but many exhibitors have a very good case for relief now, and it should be presented strongly.

Those who have battled in this arena have no need of the goad; they may have been "stood down," but mobilisation will be a simple process.

Long Shots

ALL the excitement and thrill of a Hollywood preview were generously in evidence at the Leicester Square Odeon on Thursday night for the Toc H Burma and Far East Welfare Fund show of "Wilson." Field-marshals, admirals, Cabinet Ministers and Society (in and out of uniform) milled through the foyer where Bob Harley, J. Arthur Rank and John Davis beamed proudly while awaiting the Duchess of Kent.

WITHIN the framework of restrictions on supplies, General Manager ("Bill") Thornton had decorated the theatre magnificently with flowers and flags. The latter were massed in the auditorium and in the foyer, and represented the emblems of each of the 48 United States of America. The screen curtain had been decorated with two huge Union Jacks and Stars and Stripes, and as this curtain went up the combined bands of the Royal Military School of Music and the 13th/18th Hussars (Queen Mary's Own) played in the film. The whirr and click of movie cameras amid dazzling arcs added to the glittering scene.

BILL THORNTON is a past-master at handling premières. His 101 per cent. efficiency of ordering these occasions is everywhere recognised. His staff, ushers and uherettes groomed to perfection, were wizards. They kept the crush moving, seated everyone without a hitch, and the show started on time.

WITH every reason to be gratified and proud at "Wilson's" success, Bob Harley greeted his guests at the Dorchester reception afterwards with all the gay warmth which is so characteristic of him. Hospitality was, to put it mildly, lavish, and although Mr. Rank spent most of the time silently in one corner of the room, Bob was passing hither and thither from one group of friends to another.

I HAD opportunity during the evening to chat with Tom O'Brien, N.A.T.K.E. General Secretary, who will soon be away to the United States on a special mission for the Trades Union Congress. Tom will be away for a couple of months and, of course, will spend a little time in Hollywood.

JACK BEDDINGTON spared an hour of his valuable time on Friday last to meet members of the Film Industry Publicity Council at a sandwich lunch and discussion in the Gaumont-British Theatre, Film House.

IN apt phrase, with an occasional quip, he criticised certain forms of film publicity, managing directors who gave publicity men no time to get out effective publicity schemes, inartistic displays resulting from rush, and some poor quality films upon which publicity men had to expend their skill.

WHEN the discussion became general Jack Beddington proved himself an excellent duellist, with cut, thrust and parry as occasion demanded. There were moments when I wished his audience was composed of producers and renters, for much of his criticism might well have fallen upon their ears.

MERVYN MACPHERSON was in the chair, leaning forward with some of the majesty of the noble animal whose appearance upon the screen occupies so much of Mervyn's thought. He contributed a good if rather lengthy explanatory opening speech, and Joe Pole, after an example of oratory halfway through, which made Jack Beddington gasp "Golly!" contented himself with moving a vote of thanks in a speech of commendable brevity.

BACK from Hollywood and New York is producer Marcel Hellman with a big smile—despite the sea journey—and two contracts in his pocket. One is for a picture with RKO which Marcel is casting now and goes on the floor at Denham in March, and the other is with Twentieth Century-Fox, which begins about August.

WHILE in Hollywood, Hellman was wise enough to ask the Hays Office to give his script the once-over. They did so and reported a "clean bill." So there should be no objection to the film in U.S.A. on that score.

J. ARTHUR RANK went to a luncheon of 200 Odeon managers from the London Control of the company at the Dorchester on Tuesday. He was accompanied by John Davis and F. Stanley Bates, joint managing directors, and other members of the Odeon executive. The whole of the morning had been devoted to a meeting to discuss forthcoming product, the managers being addressed by Earl St. John. Product for the coming months was extensively discussed and plans made for an all-out effort to further enhance Odeon's record.

AT the luncheon John Davis gave a toast to British films, to which Mr. Rank replied. He pointed out that in helping to sell British pictures abroad, Odeon managers had an important part to play in showing that these pictures were of a proven box-office quality. He spoke highly of "Henry V," asking them to put forward their greatest effort in presenting a picture to what he was sure was a waiting public.

A WAR casualty which will be deeply regretted by a number of friends in the Trade is conveyed by an official announcement that Flying Officer Roy Goldman has been killed in action in Belgium. Roy was the only son of "Joe" Goldman, M-G-M's popular representative in the London Office, and the sympathy of the Trade goes to Mrs. Goldman and Joe in their great loss. There was an exceptionally strong bond of sympathy between father and son, for they had been lifelong "pals" in a degree that all their friends recognised as unusual and moving, and the sense of loss must be correspondingly acute.

ROY was himself one of the most popular salesmen in the business. He joined M-G-M in 1931 and served his apprenticeship under J. G. Hetherington. He was later transferred to Liverpool and won the esteem of exhibitors in North Wales. He joined up in 1940, was as popular in the R.A.F. as he had been in the film Trade, and now adds another brilliant name to those who have sacrificed everything they possessed or hoped for in defence of their country. He leaves a widow and one child.

BEHIND the offer by Veteran Bill Barker, of two scholarships for runners-up in the B.K.S. scholarship training scheme lies a little bit of undivulged history. I understand that the donor in his boyhood was a competitor in a scholarship scheme and just missed securing it. Hence his provision of opportunities for others who "miss by a unit."

IN announcing that £25.875 was distributed last year among charitable funds from Sunday opening levies in the Birmingham area, the Chairman of the Justices commented upon the fact that some of the recipients had not conformed to the request that a balance sheet of the fund should be furnished to the Justices. The Justices were well aware of the good work being done by those organisations, he said, but in the absence of information as to their finances it might happen that future grants would be prejudiced.

THIS warning is very timely. Exhibitors who have to remit the levy are called upon to furnish statements of account, but the charitable funds (or at least some of them) do not seem to think that they need comply with a similar request. This is either carelessness or rank discourtesy—or both.

MANY of those who hoped that the new weekly agreement entered into by the B.F.P.A. and the N.A.T.K.E. in June last would usher in an era of industrial harmony in the studios must have felt deep disappointment that disagreement on an interpretation of one of its clauses should have led to the abrupt calling of an unofficial strike by N.A.T.K.E. workers at Welwyn.

A STATEMENT from B.F.P.A avers that the management at Welwyn has consistently observed the terms of the agreement for a 47-hour-week. They have made deductions for hours not worked, and in this policy, after discussion, the Works Committee acquiesced.

ON January 2, however, the union instructed the Works Committee that they must not agree to deductions for inexcusable absencees in any circumstances. Thereupon the Works Committee asked the management for an undertaking to that effect, which was not forthcoming. The management at once offered to follow the conciliation procedure outlined in the agreement and have the matter referred to arbitration, and this offer the Works Committee ignored.

ON January 3, 1945, they imposed an overtime ban, and on Monday, January 8, the Works Committee, without notice and without consulting the management, intimated a strike was in operation. Welwyn Studios has had reluctantly to report the dispute to the Ministry of Labour and National Service, as the strike is illegal.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Excelsior

WITH the issue of the New Year numbers of the Trade papers wave of optimism should be eeping over exhibitors every- ere. Invariably they are omised that this year's product ll even excel the standard set by st year's, which, of course, was r in advance of the previous ar, which, naturally, was so uch better than the one prior to at, and that, and that, and so or so back.

No doubt that this year is an ex- ption because it seems that the oducers' main aim is to make ctures worthy of Victory Year. ere may, of course, be one or o completely selfish people who ly aim to make pictures for ofit, but they constitute such a all minority as to be almost gligible.

Meanwhile there is, in spite of that has been written and omised, no visible sign of ela- n on the faces of exhibitors, ne of that anticipatory exulta- n which all these idealistic pro- ction aims should inspire. Can be that the exhibitor has grown ary, that he is developing into a nic and a disbelieving sceptic?

One of them, a friend of ours, nually puts in an order for a rtload of salt, a barrowful of ngues, and a battalion of arines. He explains that they required respectively for taking stories with a pinch, for put- g in cheeks and for telling it to.

Matter of Taste

UST 'cause a renter is fond of
black puddin'
doesn't essentially prove that
e's crude, an'
hough at the Ritz he may give
uch an order
can still hold his head up
while strolling in Wardour.
r does it effectively show that
e's rough
hen he roars for a portion or
dollop of duff.
cursed be the waiter who'd dare
ver barrack us
using a fork to eat our
sparagus,
iter producers, and we've often
own it,
e tea cooled in saucers when
might have blown it.
ers give preference to cheese
ripe
how an astonishing fondness
tripe.

om Our Letter Bag

Luke Disowned

ch of Screencomber's umn this week is devoted s Z. Luke that I must ask make it quite clear in the that he is no longer recog- as a member of the Luke . He was disowned by the at an early age, it having discovered that he had ob- an appointment connected publicity.

E. S. LUKE.

cester Square Theatre.

R. ARMOUR'S BIG O.W.I. JOB

"Kine." Cable from "Motion Picture Daily"

REGINALD ARMOUR is understood to be in entire charge of O.W.I. film distribution abroad.

EDWARD SMALL announces ten film commitments for U.A at a million dollars apiece, the first being "Cagliostro," starring George Sanders.

SOL LESSER forms a new company in 1945 spending five millions.

U.S. GOVERNMENT suddenly unloosens freon overstock for summer theatre refrigeration.

ADOLPH ZUKOR, on his 72nd anniversary last Sunday, says the war time teamwork between exhibitors and distributors should be preserved to solve the Industry's problems.

FULTON COOK, exhibitor, of Bungalo Theatre, St. Maries, Idaho, has been fined $10,000 damages for calling distributors' percentage checker a peeping-tom.

B.K.S. SCHOLARSHIPS

Will Barker, newsreel pioneer, is to offer bursaries to students in the B.K.S. two-year course in kinematography at the Polytechnic. This was announced at last week's meeting of the Society.

The President, A. G. D. West, referred to the two scholarships already offered by the Society, each of £50 per annum for two years. He announced that Mr. Barker had very generously offered to supplement any further scholarships which may be offered next July by a payment of £25 to the runner-up in the scholarship tests, and two further sums of £10 each to the boys with the next highest ratings.

Mr. West expressed the appreciation of the Society for this very practical assistance to the Society's educational work.

SURREY EXHIBITORS MEETING

To Discuss Sunday Children Ban

Exhibitors in the Surrey County area will meet to-morrow in London to discuss the situation arising from the Counil's decision not to allow children to attend kinemas on Sunday afternoons.

The decision is planned to take effect from February 4.

L. E. Agar, having severed his connection with the Hermitage and Regal kinemas, Hitchin, and Doric, Newmarket, H. C. Thorburn, general business manager of Norton Cinemas, Ltd., Newmarket, has been appointed general circuit manager and booking manager for the three theatres.

A total of £900 has been distributed to various charities of the money received from Derby Sunday opening during June 27 to December 22 last year The C.T.B.F. received £45 10s

20th-FOX CONVENTION SEES "WILSON"

British Production Plans

TWO outstanding features of the recent 20th Century-Fox Sales Convention were the première of "Wilson" and the announcement by Francis Harley of the first of his company's new schedule of British productions.

All the branch managers and sales men and the executives of 20th Century-Fox attended Thursday's première of "Wilson," one of the most brilliant occasions in the history of the Trade.

On Friday, the Convention proper, headed by Francis Harley, managing director, and R. Sutton Dawes, got into full swing. A keener bunch of lads than those of 20th Century-Fox would be hard to imagine, and the proceedings kept up a brisk pace throughout. One and all were unanimous (and vociferous) in their praise of "Wilson," which was described, in all sincerity, as "the greatest ever."

The evening was taken over by the "March of Time" organisation, who entertained the boys to a show at the Prince of Wales Theatre and dinner at the Hungaria.

Saturday, too, was a busy day, with an all-day conclave between Francis Harley, Sutton Dawes, head office executives, branch managers and salesmen—during which all aspects of the company's business were discussed, including the many great pictures on the 1945 programme, such as A. J. Cronin's "The Keys of the Kingdom," Betty Smith's "A Tree Grows in Brooklyn," Ernst Lubitsch's "Czarina," "Thunderhead" (son of Flicka), Billy Rose's "Diamond Horseshoe," etc., etc.

British Production

A very interesting announcement from Mr. Harley was the fact that Marcel Hellman, recently returned from the other side after consultations with President Spyros Skouras and other executives, would produce in this country a special thriller. No title has been set for the picture, but it will be based on the great stage play, "Wanted for Murder," which, it will be remembered, played so successfully at the Lyceum Theatre. Production for world-wide distribution will start within the next few months. Harold French will direct.

On Saturday evening, Mr. Harley gave a dinner at Claridge's Hotel to the entire home office and selling force.

In between, there were screenings of various pictures which 20th will present to the Trade in the very near future, including Darryl F. Zanuck's recently completed picturisation of the Moss Hart success, "Winged Victory"; the Technicolor musical, "Something for the Boys" (which gives talented young Vivian Blaine her second starring rôle); and the delightful family comedy-drama, "Sunday Dinner for a Soldier."

Altogether a highly successful convention with one and all expressing their admiration at the terrific line-up of pictures assembled by the company.

As from January 1, 1945, the Liverpool offices of Metro-Goldwyn-Mayer Pictures, Ltd., are operating from 2, Wood Street, Liverpool, 1. Telephone: Royal 5887/8.

"Monopoly Report" Tribunal

Circuits and Independents May Agree

CONVERSATIONS which have taken place between the C.E.A. General Secretary and representatives of the major circuits have narrowed down certain differences between circuit and independent on the Monopoly Report recommendations.

The circuit antagonism to the Tribunal recommendations has greatly lessened now that it has been made clear that the Tribunal would be in the nature of a compulsory arbitration board.

This will be made clear in the final report to be submitted to the Board of Trade following yesterday's General Council meeting.

Circuit opposition still stands firm against the paragraphs which approve the limitation of circuit expansion

DOCUMENTARY MERGER

Film Producer's Guild

The formation is announced today of the Film Producers' Guild, Ltd., an association of producers and distributors of documentary, industrial, educational and national propaganda films. It is the largest company of its kind in the world.

Chairman and joint managing director is E. P. L Pelly. The other joint managing director is A. T. Burlinson. F. A. Hoare is a director, and John M. Ward the secretary.

The new company has been joinlty formed by seven film companies and units, who, according to the announcement, have pooled their resources in order to make available the best possible film production service to Government Departments, industry, and others. The principles behind the formation of the company are enumerated on p. 197.

New Minor Circuit Planned

Plans are being prepared by a leading theatrical lessee to establish a circuit of at least sixty kinema theatres in residential centres in the outer London area.

The average capacity of each kinema is seen as about 600.

There will be a few acquisitions, but mostly the theatres will be new, erected as soon as building of kinemas is permitted. Options on sites are being effected.

"Animal Wonderland" for A.B.C.

Renown's production of "Animal Wonderland," which featured F. Ratcliffe Holmes and Elsa Tee, has been booked to the entire A.B.C. circuit for release on February 19.

This popular exhibitors' quota feature is playing at the London Pavilion for an indefinite period of not less than six weeks.

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 11 AND WED., JAN. 17

Thursday

Dead Man's Eyes
(G.F.D.-Universal)

G.F.D. Theatre. **10.30 a.m.**

Cast: Lon Chaney, Acquanetta, Jean Parker, Paul Kelly, Thomas Gomez, Jonathan Hale, George Meeker, Edward Fielding, Pierre Watkin, Eddie Dunn. **Director:** Reginald LeBorg.

Another of the popular Inner Sanctum Mystery series and stated to be even more thrilling than its predecessors.

Lon Chaney departs from a horror rôle to portray an artist who is blinded by his jealous model, Acquanetta, Universal's exotic, brunette star, who thus gets away from her usual well-known "Jungle Woman" characters.

Jean Parker, the petite auburn-haired star, whose beauty won her a film contract at the age of 17, prefers comedy parts, but in this picture she proves herself highly expert in a tragic rôle as the woman with whom Chaney is in love.

Weeks of research was undertaken to obtain the necessary authentic laboratory background and scientific medical data as the story deals with the restoration of sight to a blind man by transplanting the cornea from the eyes of a dead man.

Let's Be Famous
(Premier)

G.-B. Theatre. **2.30 p.m.**

Cast: Jimmy O'Dea, Sonnie Hale and Betty Driver. **Director:** Walter Forde.

The film tells the story of an Irish grocer, the singing pride of his home town, who is invited by a B.B.C. talent scout to broadcast, and, who not knowing he has been engaged for a spelling bee, and not to sing at a celebrity concert, finds himself in many embarrassing and hilarious situations. After a side-splitting parachute descent, which nearly wrecks the broadcasting studio, he is engaged to appear on the radio as a comedian.

Friday

Waterloo Road
(G.F.D.-Gainsborough)

Leicester Square Theatre. **10.30 a.m.**

Cast: John Mills, Stewart Granger, Alastair Sim, Joy Shelton, Alison Leggatt, Beatrice Varley, George Carney, Leslie Bradley, Jean Kent, Ben Williams, Anna Konstam, Vera Frances, Wylie Watson, George Merritt, Arthur Denton, Dennis Harkin, Frank Atkinson, Mike Johnson, Dave Crowley, John Boxer, Wallace Lupino, Amy Dalby, Nellie Bowman, Johnnie Schofield. **Written** and **directed** by Sidney Gilliat.

Graphic story of London during the big raids in 1940 and 1941; a true-to-life picture of a hard-working family with their lives entirely disrupted by the war, and the difficulties of a young soldier's wife who has no home of her own and too much time on her hands.

Set in the neighbourhood of Waterloo Station, parts of which were reproduced in the studio, including the large inquiry office and the interior of the Y.M.C.A. canteen, where John Mills and Leslie Bradley hide under the tables from the Military Police.

Exterior scenes which were shot in the streets outside the station include the goods yards and sidings, where John Mills and Ben Williams take part in a dramatic chase.

Alastair Sim has a sympathetic rôle as a kindly middle-aged doctor working in the poor neighbourhood of Waterloo Station, and John Mills has one of his best parts as a trooper who breaks camp to see his wife who he hears is going out with a local lady-killer and king of the pin-table saloons round the Waterloo Road, admirably played by Stewart Granger. Joy Shelton steps out as John Mills' leading lady, while Anna Konstam is back in the rôle of a flashy Cockney charmer. Dave Crowley acted as technical adviser on the fights between John Mills and Stewart Granger, and also appears in the film as one of Granger's gang.

Judy Canova and Ernest Truex as Judy and Dudley in Republic's SLEEPY LAGOON, British Lion release

Tuesday

Oh! What a Night
(Pathe)

Studio One. **10.45 a.m.**

Featuring Edmund Lowe, Marjorie Rambeau and Jean Parker, with Alan Dinehart. **Directed** by William Beaudine.

The story transpires mostly in a large, luxurious Californian hotel, where a half-dozen of the world's crack jewel thieves are gathered to match wits for the prized Kimberley King diamond, which is owned by another guest, Miss Rambeau.

Just as Edmund Lowe is completing his plans to make the "haul" he is visited by a detective, played by Alan Dinehart, who makes him promise on his word of honour not to go through with the job, and to persuade the rest of the gang to lay off, too. Complications arise when the gem is stolen at a time when all the persons are present. Lowe then has the problem of finding the thief and returning the jewel, to make good his promise to Dinehart.

Eleanor Parker and Dennis Morgan in Warner's THE VERY THOUGHT OF YOU

Wednesday

Meet Me in St. Louis
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Judy Garland, Margaret O'Brien, Tom Drake, Marjorie Main, Leon Ames, Mary Astor, Joan Carroll, Lucille Bremer, Hank Daniels, etc. **Director:** Vincent Minnelli.

A spotlight on that great institution "the family circle," due for its most memorable innings when picture fans meet the Smiths of this great M-G-M Technicolor production.

The everyday adventures of the Smiths, a lively tribe of eight led by Judy Garland, provide such a nostalgic note that many a 1944 family will yearn for the good old days.

There is plenty of music to trickle the toes of 1944's young enthusiasts, the seven song numbers ranging from sentimental ballads to gay and lilting dance tunes of forty years ago.

The Very Thought of You
(Warner)

Studio One. **10.30 a.m.**

Cast: Dennis Morgan, Eleanor Parker, Dane Clark, Faye Emerson, William Prince, John Alvin, Andrea King, George Lee Settle. **Director:** Delmer Daves.

Using the abundant new talent on the Warner roster which has created attention in recent productions here, the company have brought to the screen in this picture a dramatic interpretation o all the talking-points among ordinar people at war—the problems of wiv and sweethearts left at home while the menfolk fight, the women in the fa tories, the disgruntled parents wh object to their daughter associatin with a soldier, the waiting wife who husband is at sea, and, above all, th warming of the heart for home th affects all Servicemen when they lea the home country.

Into these dramatic situations affe ing everyone to-day, Warners ha woven a human and sympathetic sto with all the skill in melodrama for whi they are famous.

(Continued at foot next column)

A.B.P.C. AND PATHE PUBLICITY

Griggs in Control of Combined Set-up

All publicity and advertising for Pathe Pictures and all production publicity issued by Associated British Picture Corporation has been co-ordinated and is now being issued by the Publicity and Advertising Department of Pathe Pictures.

JACK GRIGGS

This co-ordination of publicity has been put into operation, W. Moffatt, managing director of Pathe, told the KINE., so that when the time comes the organisation is ready to take its place in the drive to put British films on the screens of the world.

Jack Griggs, who has been Press Officer to the Films Division of the Ministry of Information for the past 3½ years, has been appointed in charge of the department.

Jack Griggs has been in film publicity since 1923, when he started with Ideal Films. He was for three years assistant publicity manager of First National Pathe, and then joined the newly-formed English branch of RKO-Radio Pictures as Press representative, afterwards becoming the assistant publicity manager. He left to become publicity manager of Grand National, with whom he stayed until 1940, when he joined the M. of I.

While with RKO-Radio Griggs wrote all the publicity material issued in connection with films such as "Snow White and the Seven Dwarfs," and all the early Fred Astaire and Ginger Rogers pictures. Whilst at Grand National h did all the publicity on "The Sta Look Down" and "Pastor Hall."

Whilst at the M. of I. he handled a the publicity for "Desert Victory," "Target for To-night," "World o Plenty," etc. There is no branch o film publicity which he has not handled.

Roll of Honour

His parents, who live at Clydach Vale in the Rhondda Valley, have just been notified of the death in action in the Central Mediterranea of Pte. Edwin John Baynham (2 who, before his enlistment tw years ago, was an operator at the Coliseum, Canton, Cardiff, and previously at the Plaza, Tonypandy.

RH
CHER
Empire
PRODUCTION
IR
RS
AL

"TRADE WITH

F. W. BAKER presents

'FOR YOU ALONE'

starring

LESLEY BROOK

JIMMY HANLEY

DINAH SHERIDAN

G. H. MULCASTER

ROBERT GRIFFITH

with an All-Star Musical Support including

HEDDLE NASH

The World-renowned Tenor

ALBERT SANDLER AND HIS ORCHESTRA with HELEN HILL

and

The LONDON SYMPHONY ORC.

A Butcher Empire Production
directed by Geoffrey Faithfull

'MY AIN FOLK'

A Superb Musical Story of the Scottish Highlands

featuring

MOIRA LISTER

MABEL CONSTANDUROS

NORMAN PRINCE

HERBERT CAMERON

NICOLETTE ROEG

A Butcher Empire Production
directed by G. Burger

'KISS THE BRIDE GOOD-BYE'

"Breezy Big-hearted Comedy." The Kinematograph Weekly

starring

PATRICIA MEDINA

JIMMY HANLEY

MARIE LOHR

FREDERICK LEISTER

ELLEN POLLOCK

A Butcher Empire Production
directed by Paul Stein

Watch for the Return of the Great

FRANK RANDLE

in the Fifth of the sure-fire **'SOMEWHERE'** Comedies

supported by an All-Star Cast including

CECIL FREDERICK'S

(Ramsbottom)

and other brilliant Guest Artists

RAWITCZ & LANDAUER

(the world's Greatest Duo Pianists)

ERNEST ARNLEY and

GLORIA DAY

DONOVAN & BYL

A Butcher Mancunian Production directed by
John E. Blakeley

F. W. Baker & John E. Blakeley
will again present

NAT JACKLEY

NORMAN EVANS

DAN YOUNG

BETTY JUMEL

The Greatest Comedy Line-up of the Year

WATCH FOR THE TITLE OF THIS NEW COMEDY BRINGING THE RETURN OF THE TEAM THAT MADE MONEY FOR YOU

A Butcher Mancunian Production
directed by John E. Blakeley

'BOYS OF THE OLD BRIGADE'

The Story of the Pensioners at the Royal Hospital, Chelsea, showing

how they Live and

how they Fought

A Butcher Empire Production
directed by S. Williamson

TE

GE

THE OLD FIRM"

BUTCHER'S
Empire
FILM SERVICE LTD.
F.W. BAKER MANAGING DIRECTOR

TELEPHONE—
GERRARD
7282

175, WARDOUR STREET
LONDON, W.1.

TELEGRAMS—
BUTCHILMS
RATH. LONDON

Chance brought KNIGHT AND DRAMA *into an English Home*

G. H. W. PRODUCTIONS Ltd.

present

MERVYN JOHNS
(By permission of Ealing Studios Ltd.)

NORA SWINBURNE

ALFRED DRAYTON

JOYCE HOWARD

JOAN GREENWOOD

in

The screen adaptation of

Dorothy Whipple's

BEST SELLING NOVEL

THEY KNEW Mr. KNIGHT

G.H.W. PRODUCTIONS greet exhibitors for the NEW YEAR with the screen version of the best seller by the leading modern novelist in the JANE AUSTEN tradition

THE FIRST WHIPPLE NOVEL TO BE FILMED

Produced and Directed by
NORMAN WALKER

G.H.W. PRODUCTIONS LTD., DENHAM STUDIOS.

Columbia British productions were well represented at Gainsborough Studios' party. Our picture shows George Formby seated with Mrs. Max Thorpe, Mrs. George Formby, Joseph Friedman, managing director, Columbia, Marcel Varnel, director for Columbia British productions, and standing, Ben Henry, jnr., with Ben Henry, associate producer, and Max Thorpe

NORTHAMPTON BARS CHILDREN FROM AFTERNOON S.O.

CHILDREN in Northampton are barred from attending kinemas on Sunday afternoons under a decision reached by the Town Council last week by 21 votes to 16.

Letters were read from kinema owners protesting against this proposal, characterising it as an interference with the rights of the public.

Ald. W. Lees formally moved the adoption of the Watch Committee's report and pointed out that the proposals did not prohibit the children from evening performances.

Coun. J. V. Collier asked why the Committee wished to prohibit children attending in the afternoon and not in the evening? It seemed illogical.

Ald. Lees said complaints had been received that children had been in the habit in the afternoon of accosting adults in the queues and asking them to be admitted under their protection, and that was not a good thing. They could go in the evening when their parents were at liberty to accompany them. The recommendation, he added, was passed unanimously by the Watch Committee.

Coun. A. Weston: No.

Ald. Lees: If a member is present and does not vote either way I do not count him.

Ald. Lees, continuing, said the deputation were concerned about children getting admission with strange people and about the decline in attendances at Sunday school.

Attack on " Kill-Joys "

Coun. W. Harris moved the reference back of the recommendation disclaiming any financial interest in any kinema and pointing out that he had every respect for religion. He protested about the method in which the prohibition was being worked. It was the " kill-joys " he was after, and if it was thought that by a clause of that description they were going to get boys and girls to go to church they were living in a fool's paradise. The effect would be to drive them on to the streets.

He protested, too, against the " kill-joys " attacking all the liberties of the citizens either in the way of clubs, dance halls, or kinemas. He considered the matter ought to be an issue at the November elections.

Coun. A. Weston seconded.

At this stage, the Deputy-Mayor, presiding, explained that there should be no amendment to the recommendation. The Council should vote either for or against the report, and if the majority voted against then the conditions which prevailed at present would stand.

Ald. J. G. Bugby, opposing the report, said he did not think the closing of kinemas to the children in the afternoon would send them to Sunday school.

Opened for Soldiers

Coun. F. A. Watts said that if it had not been for the war there would not have been any suggestion of Sunday kinemas in Northampton at all. They were told quite distinctly that the opening on Sundays was to accommodate the troops and the fact of admitting the public was only incidental. Children should be discouraged from attending kinemas on Sunday afternoons.

Coun. Collier recalled the reason why the Council consented to the Sunday opening of kinemas. " We reviewed the influx of 20,000 troops into the town," he said, " without facilities for recreation or entertainment, and I say quite frankly I was influenced by that consideration. At that time there was no great wish on the part of the people that kinemas should be opened. It was a request brought about by war conditions.

Coun. Collier said he would prefer the whole question of Sunday kinemas to be left until after the war. " I am not satisfied," he said, " that the falling off at Sunday schools is due to this; it is due to war conditions."

He thought that if the Council wanted to prevent children from attending kinemas the proper time was in the evening and not in the afternoon.

Coun. Clayson, saying he was no kill-joy, commented: " I am rather surprised that the kinema owners should be so concerned about the pleasure of children under 16. I suspect they are most concerned about the takings." He was rather sorry the committee could not go farther and stop children going to kinemas all day on Sundays. There were special entertainments provided during the week.

" Look at the courts," he said, " and see the misdemeanours of children. They are all easily traceable to the pictures."

Coun. A. Weston said the talk that the kinema was the cause of Sunday school decline was fantastic. He described the action of the Watch Committee as " religious Fascism."

Coun. Chown said the attendances at one of Kingsthorpe's Sunday schools had fallen from 500 to 250. The council was not deciding a matter of policy. The Watch Committee was entitled to make certain conditions and that was what it was doing. It was altering one condition—and he thought the council should support them.

Ald. A. W. Lyne said the whole question should be discussed in the future, and it would be quite wrong now to vary the conditions just to suit a particular section.

MIDLAND A.B.C. PRESENTATIONS

Festive Fellowship

The good feeling and comrade-ip which prevail in the A.B.C. rcuit, particularly in the Midland ea, were manifest at a recent trio gatherings held in Birmingham. Roland Lea, chief of theatre con-ol, returned home for the festive ason, carrying with him a emento of the esteem in which is held by the whole of the area pervisors on the circuit. While the Alhambra Theatre, Moseley oad, the headquarters of A.B.C. Birmingham, Cecil Wheatman rea supervisor, Leicester) presented him with a dinner service. e was accompanied by Louis wis (supervisor, Manchester ea). Mr. Lewis was asked to pass to Billy Tyne, chief area super-sor, a fountain-pen and pencil, e gift of the area supervisors.

Managers of the Midland circuit held eir first war-time annual luncheon at e Imperial Hotel, Birmingham, when S. Gold (area supervisor) and all tended a hearty welcome to Flying icer Charles W. Hutchin, for so long nager of the Elite, Bordesley Green, d the Ritz, Bordesley Green East, who ently returned from three years' over-s service in the Near and Far East. nagers on the Midland circuit took e opportunity of again showing their preciation of Mr. Gold by presenting h a leather brief case, which was nded to him by Manager Fred nett, of the Imperial, Moseley Road. final gathering of the festive took place in the vestibule of the n, New Street, when U. Rainero, d area engineer, was presented ef Operator J. Mortiboys (Regal, worth) with a shaving set in a e, the gift of the whole of the staffs in the area.

Certified S.O. Accounts

certified statement of gross ssions is now demanded by Warrington Watch Committee spect of Sunday opening.

renewing Sunday kinema ences the Watch Committee has ade it a condition that a sum ual to 3½ per cent. of the gross kings, after deduction of enter-inment tax, shall be allocated for arity and that such payments all be made monthly..

Two Exhibitors in New Year Honours List

George Lodge, the well-known Ulster exhibitor, who was responsible for the organisation and running of the kinema section of the Ulster Home Guard and also did much other valuable work for the Home Guard, has been awarded the M.B.E. for his work. Lodge is manager of the Imperial, Belfast.

Wing-Commander J. G. Smithson, son-in-law of Coun. F. J. Spickernell, of Portsmouth, who gets the O.B.E., was formerly manager of the Tivoli, Portsmouth.

M.C. for Blackpool Officer

Capt. Fredk. Arthur Hall, only son of A. Hall, Star Hills, Blackpool, who is in Holland, has been awarded the M.C. Capt. Hall's father is managing director and vice-chairman of South Shore Theatres, Ltd., and a prominent figure in the kinema world.

J. Arthur Rank greeting H.R.H. the Duchess of Kent on her arrival at the Odeon, Leicester Square, on the occasion on the Gala Premiere of WILSON (20th Century-Fox) in aid of "Toc H"

Wedding Bells

Roger Sones, popular manager of the Villa Cross P.H. (Gaumont), Birmingham, has received a host of congratulations from colleagues on his recent marriage at the Congregational Church, Wolverhampton, to Miss Joan Binns, of Keighley, Leeds.

Mr. Sones, who has been at the Villa Cross for the past 12 months, was formerly at Harborne Picture House (Gaumont), and subsequently held the post of relief manager in the Potteries area for six months.

From Our Letter Bag

THE HEBRIDEAN SHOWMEN

E.N.S.A.'s Service Kinemas

OPPORTUNITIES for offering corrections to your columns are such rarities that perhaps you will forgive me if I display some alacrity in seizing this chance.

In your issue of December 28 (page 20), and under the heading "Kinema Management in the Isles," it is stated that there is only one kinema in the islands of the Outer Hebrides. Had the very necessary suffix "commercial" been applied to the term "kinema," authenticity would have been satisfied.

The fact is that for some long time the Department of National Service Entertainment (E.N.S.A.) has been operating three kinemas in the Outer Hebrides, and although these are for the use of H.M. Forces, nevertheless they are "pukka" kinemas, and are being carried on under all the tremendous difficulties of geographical and climatic conditions referred to as applying to the commercial kinema at Stornoway.

The gentleman who manages the latter is very much entitled to refer to the personal efforts, judgment and initiative necessary to overcome the multifarious difficulties, which, fortunately, are not visited upon normal kinema managers. I feel sure, therefore, that E. D. Clarke, the commercial kinema manager at Stornoway, will readily agree that the civilian managers employed at the three E.N.S.A. kinemas in the Outer Hebrides are entitled to be included in the list of "Credits."

It is within my knowledge that at one of the remote and almost inaccessible islands the E.N.S.A. kinema manager still receives his **KINE. WEEKLY**, and the personal pride which such men take in their abilities to keep the shows running will almost certainly result in a real "Hebridean blast" of correction being directed at E.N.S.A. headquarters or at your office—preferably to the latter!

H. A. McCULLIE,
Cinema Control, E.N.S.A.

◆

COMBINE NOW—

Says Independent Agent

As an independent agent of nearly two decades' standing I feel I have the right to venture into print with a suggestion.

In this day of trade unionism, when every branch of the Trade has some organisation for its protection and smoother working, the thought has occurred to me that the independent agents, the least publicised and probably much maligned free lance who represents some very valuable smaller but important and up-and-coming renters, should have some such organisation.

Continued at foot of next column

A trade union of independent agents? Well, why not?

There is the problem of the "blackleg" agent from another territory, who encroaches on some other territory. There is a case to be made out for smoother coordination of inter-territory dispatch, and many other problems too numerous to mention.

I should be glad to take the initiative in calling such meetings as may be required, if, through your valuable paper, there was a sufficient response from the many old established agencies throughout the country, amongst whom I count many friends and colleagues, and to whom I send greetings. Perhaps they would care to contact me.

GEORGE COWAN, R.A.F.
Central Agency Films,
Imperial Buildings,
Westgate Road.
Newcastle-on-Tyne.

Mrs. F. E. Hutchinson presents the Duchess of Sutherland with a bouquet at the recent premiere of FRENCHMAN'S CREEK (Paramount) in aid of the Stage Door Canteen. Mr. Hutchinson is on the right

Eire Anti-Child Campaign Spreads

'Derry Night Ban on Youth

The intensive campaign for a ban on children attending kinemas has spread from Eire to Northern Ireland, where already the Londonderry Corporation has imposed a ban.

The decision followed consideration of a recommendation from the Education Committee on the motion of the Very Rev. Dr. Kennedy, seconded by the Very Rev. J. L. McGettigan, seeking to prohibit the attendance of children at night or during school hours.

The corporation adopted the resolution.

Films Blamed

At a meeting of Newry Junior Chamber of Commerce a resolution was passed that only "A" films be shown to adults, children under 16 not to be admitted to such, and that steps be taken to enforce the law in this respect.

Speaking at a meeting of teachers in Belfast, H. O'Connor said that 29,000 children were absent from school each day in Northern Ireland. He saw hundreds of children every day going to kinema matinées during school hours.

ATHLONE ALSO TO EXCLUDE UNDER FOURTEENS

The list of Eire County Councils joining in the campaign for restrictions on the attendance of children at kinemas is now increased by the addition of Longford County Council. A member named Timlin said that steps were being taken in other parts of the country to exclude children from the kinemas at night where day performances were available. He moved that all children of school-going age should be banned from night shows. There was nothing unreasonable in that.

Longford residents could hear the children in droves trotting through the streets home at night from kinemas. As regard other forms of night entertainment, Mr. Timlin said it would be difficult to make a hard and fast rule. For the time being they should only be concerned with kinemas.

The resolution was agreed to

Athlone Plan "Reasonable"

Athlone Council declared as fair and very reasonable a letter they had received from the secretary of the Ritz, Athlone, G. Campbell, regarding the admission of children to kinemas. He wrote: "At a meeting of my board I was instructed to inform you that this company is at all times willing and anxious to co-operate with the wishes of your Council. Reference to your request that we give an undertaking that children under 14 shall not be admitted to our kinemas, it would be almost impossible to give such an undertaking, because of the difficulty of assessing the age of some of our youthful patrons. We would be prepared to refuse admission to any youngster not accompanied by an adult who is obviously under age, but you will understand that the position being so difficult, we cannot give you an absolute guarantee that young people under the age mentioned will not occasionally be found in the kinema."

"The Dawn" Reissued

"The Dawn," an all-Irish film made some years ago in Eire, has been reissued and is doing good business in country towns in Eire.

Exhibitor to Salesman

ohn Lyons, assistant manager of the Royal, Dublin, is joining M-G-M's sales staff in Northern Ireland.

STANDING PRIVILEGE WITHDRAWN

Grimsby Action

STANDING will not be allowed in Grimsby in the future, according to a Watch Committee minute approved by Grimsby Town Council at its last meeting.

The committee also recommended that the licences of the Chantry, Globe, Palace, Plaza, Regal, Rex and Savoy, and the Methodist Central Hall should be renewed for 12 months from January 1, 1945, and that the existing conditions relating to Sunday opening be continued for a further period of 12 months from January 1, 1945, in respect of the Chantry, Plaza, Regal, Rex and Savoy.

It was further recommended that in order to give the licensees an opportunity to carry out the requirements contained in the inspection reports submitted, the licences of the Rialto, Queen's Hall, and Tower kinemas be renewed for six months from January 1 1945, and that the existing conditions relating to Sunday opening be continued for a further period of six months from January 1, 1945, in respect of the Tower and Queen's Hall.

All the recommendations were approved.

Grimsby Charity Collections

Cheques for over £400 contributed by Grimsby patrons towards the Mayor's Christmas Relief Fund before Christmas were handed over by representatives of the North Lincolnshire C.E.A..

Charles Clow, who handed over the cheques, said that though Grimsby had lost one theatre during the year, the cheque was larger by a considerable amount than the previous year.

Speeches were also made by T. D. Bell (Royal, Cleethorpes), R. B. Jones (Globe) and L. Chapman (Savoy). The last-mentioned pointed out that altogether £1,000 had been collected in Grimsby kinemas for the three major local charities, while £686 had been collected for the national Red Cross collection.

"Kine." Showman Presentation

The opportunity was taken at a social gathering of executives and staffs of local kinemas at the Forum, West Hartlepool, to present L. B. H. Perkins, the manager, with a certificate of membership of the **KINE.** Company of Showmen.

The presentation was made by the **KINE.** representative, R. R. Hagon, who commended Mr. Perkins for his activities as a showman, displayed since he took over the Forum a year ago. He had made many eminently praiseworthy efforts to publicise his films, and as a result had been awarded a money prize by RKO-Radio for his success in a national competition in connection with "Up in Arms." His "consistency of film exploitation and high standard of showmanship" had also qualified him for that certificate which, on behalf of the Editor of the **KINE.** Mr. Hagon had pleasure in presenting.

In pursuance of the policy of building up a library for use with its mobile film unit, the Education Committee of the Plymouth Co-operative Society has resolved to purchase through the Workers' Film Association a number of cartoons and travel films suitable for children.

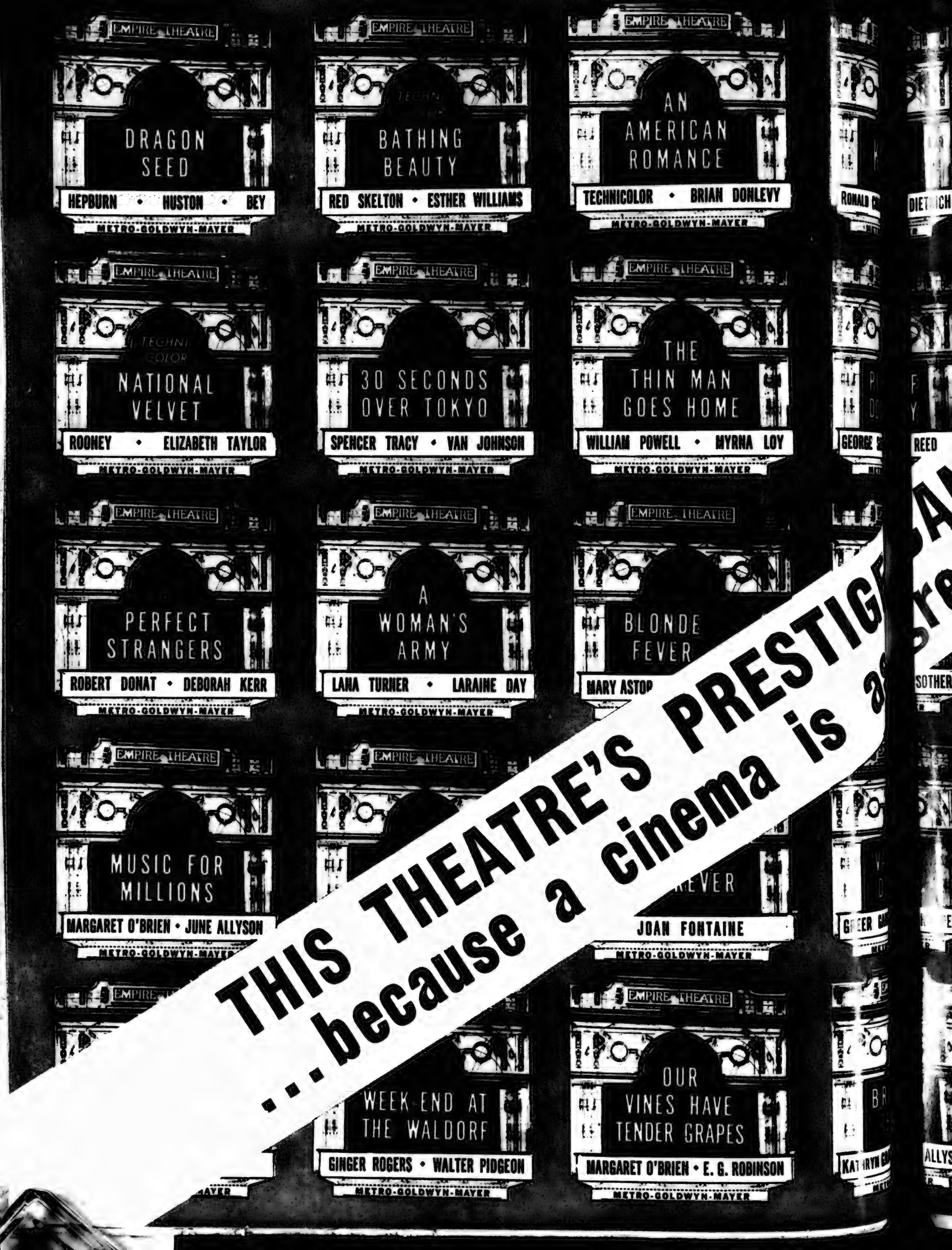
M-G-M
PRESENTS
KISMET
RONALD COLMAN & MARLENE DIETRICH IN M-G-M'S MASTERPIECE
COLMAN
DIETRICH
COLMAN
DIETRICH

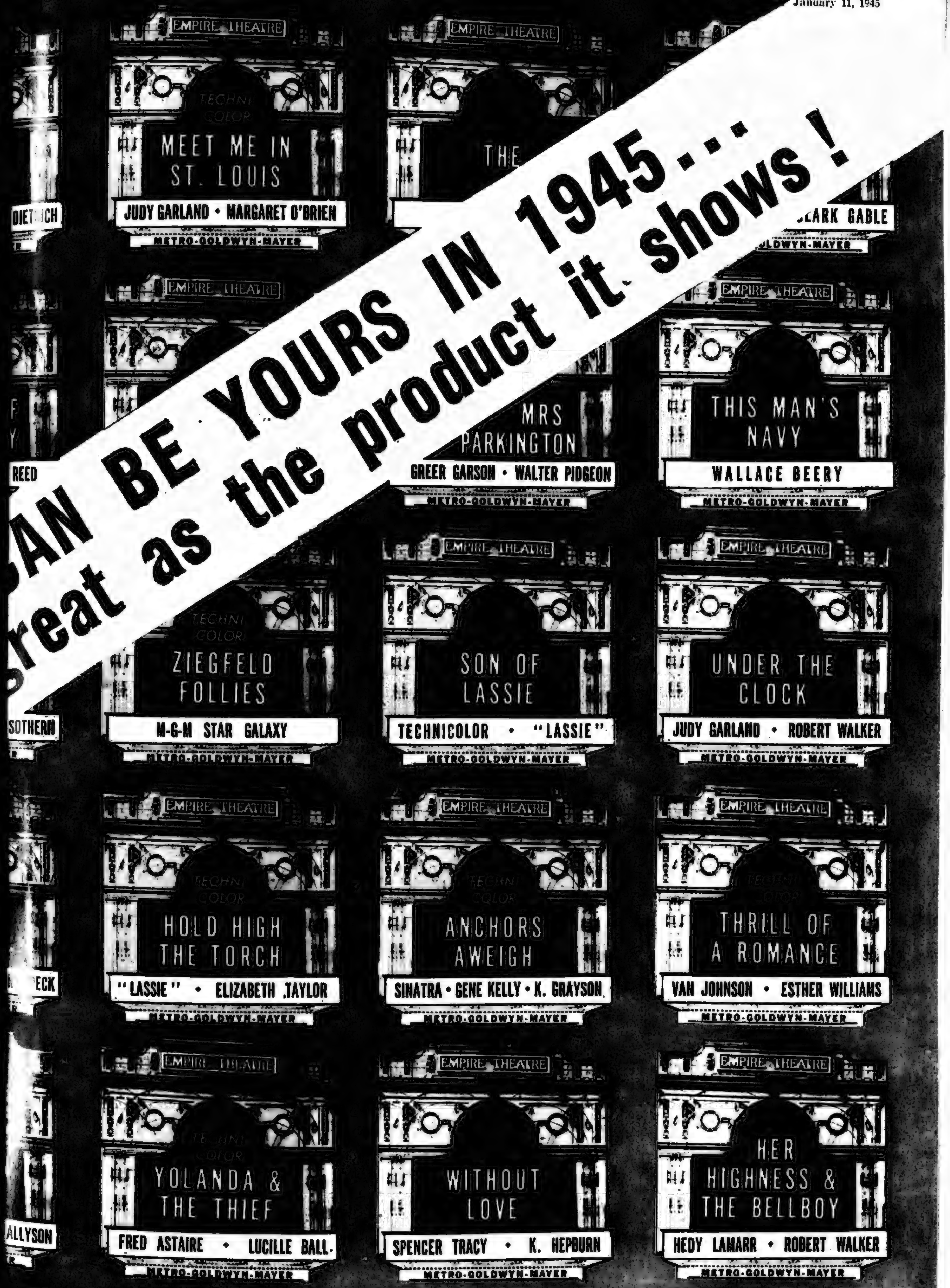
EMPIRE THEATRE, LEICESTER SQUARE

Through the decades, the Empire serenely continues her reign as Queen of the West End—because her public knows she relies on . . . . . .

THE KING OF THE INDUSTRY !

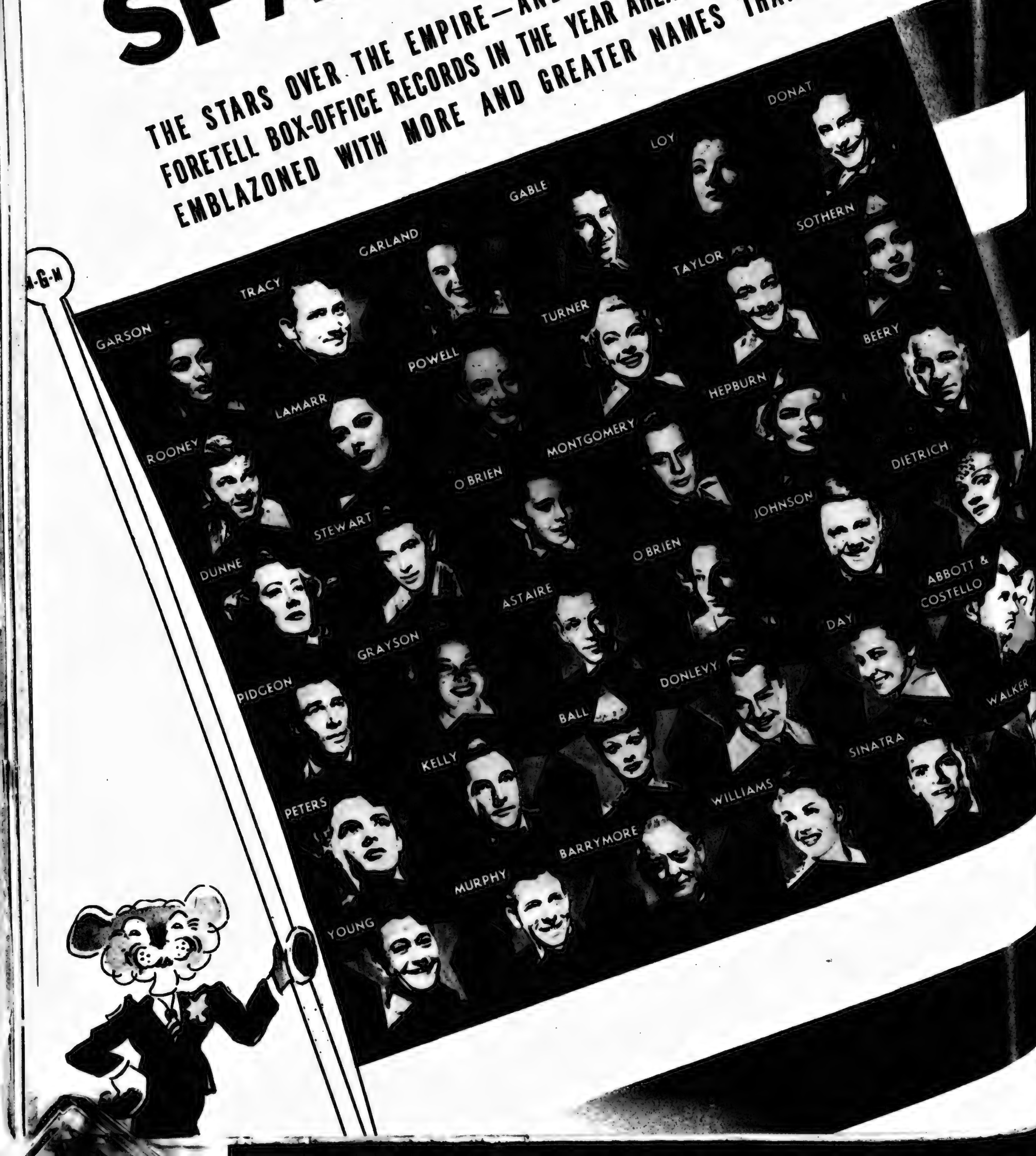
And never has she, or all the Friendly showmen who follow her lead, had such a glorious future to look forward to !


EMPIRE THEATRE
DRAGON SEED
HEPBURN • HUSTON • BEY
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
TECHNI
BATHING BEAUTY
RED SKELTON • ESTHER WILLIAMS
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
AN AMERICAN ROMANCE
TECHNICOLOR • BRIAN DONLEVY
METRO-GOLDWYN-MAYER
RONALD C
DIETRICH
EMPIRE THEATRE
TECHNI COLOR
NATIONAL VELVET
ROONEY • ELIZABETH TAYLOR
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
30 SECONDS OVER TOKYO
SPENCER TRACY • VAN JOHNSON
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
THE THIN MAN GOES HOME
WILLIAM POWELL • MYRNA LOY
METRO-GOLDWYN-MAYER
GEORGE
REED
EMPIRE THEATRE
PERFECT STRANGERS
ROBERT DONAT • DEBORAH KERR
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
A WOMAN'S ARMY
LANA TURNER • LARAINE DAY
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
BLONDE FEVER
MARY ASTOR
SOTHER
EMPIRE THEATRE
MUSIC FOR MILLIONS
MARGARET O'BRIEN • JUNE ALLYSON
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
EVER
JOAN FONTAINE
METRO-GOLDWYN-MAYER
GREER
EMPIRE THEATRE
AYER
WEEK-END AT THE WALDORF
GINGER ROGERS • WALTER PIDGEON
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
OUR VINES HAVE TENDER GRAPES
MARGARET O'BRIEN • E. G. ROBINSON
METRO-GOLDWYN-MAYER
KATHRYN
ALLYS
THIS THEATRE'S PRESTIGE
...because a cinema is a


AN BE YOURS IN 1945...
reat as the product it shows!
EMPIRE THEATRE
TECHNICOLOR
MEET ME IN ST. LOUIS
JUDY GARLAND • MARGARET O'BRIEN
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
THE
CLARK GABLE
METRO-GOLDWYN-MAYER
DIETRICH
REED
SOTHERN
ECK
ALLYSON
EMPIRE THEATRE
MRS PARKINGTON
GREER GARSON • WALTER PIDGEON
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
THIS MAN'S NAVY
WALLACE BEERY
METRO-GOLDWYN-MAYER
TECHNICOLOR
ZIEGFELD FOLLIES
M-G-M STAR GALAXY
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
SON OF LASSIE
TECHNICOLOR • "LASSIE"
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
UNDER THE CLOCK
JUDY GARLAND • ROBERT WALKER
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
TECHNICOLOR
HOLD HIGH THE TORCH
"LASSIE" • ELIZABETH TAYLOR
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
TECHNICOLOR
ANCHORS AWEIGH
SINATRA • GENE KELLY • K. GRAYSON
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
TECHNICOLOR
THRILL OF A ROMANCE
VAN JOHNSON • ESTHER WILLIAMS
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
TECHNICOLOR
YOLANDA & THE THIEF
FRED ASTAIRE • LUCILLE BALL
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
WITHOUT LOVE
SPENCER TRACY • K. HEPBURN
METRO-GOLDWYN-MAYER
EMPIRE THEATRE
HER HIGHNESS & THE BELLBOY
HEDY LAMARR • ROBERT WALKER
METRO-GOLDWYN-MAYER

STAR-SPANGLED !

THE STARS OVER THE EMPIRE—AND EVERY OTHER M-G-M THEATRE—FORETELL BOX-OFFICE RECORDS IN THE YEAR AHEAD . . . FOR LEO'S BANNER IS EMBLAZONED WITH MORE AND GREATER NAMES THAN EVER BEFORE


M-G-M
DONAT
LOY
GABLE
SOTHERN
GARLAND
TAYLOR
TRACY
TURNER
GARSON
BEERY
POWELL
HEPBURN
LAMARR
MONTGOMERY
ROONEY
DIETRICH
O BRIEN
JOHNSON
STEWART
O'BRIEN
DUNNE
ABBOTT & COSTELLO
ASTAIRE
DAY
GRAYSON
DONLEVY
PIDGEON
WALKER
BALL
SINATRA
KELLY
PETERS
WILLIAMS
BARRYMORE
MURPHY
YOUNG

agle-Lion's liding Scale ookings

Concession to Exhibitors

GRIEVANCES put forward by exhibitors regarding he Eagle-Lion bookings will isappear as a result of a eeting between C.E.A. fficers and J. Arthur Rank on Friday last.

hose meeting Mr. Rank were: W. Clift, president; G. H. Scar-ough, vice-president; E. J. nge, treasurer; and W. R. ller, general secretary.

he grievances voiced at the last eral Council meeting were tha gle-Lion was asking a 50 pe t. rental on all films. A pro-al to bring the matter before Board of Trade was defeated, a motion that the officers uld meet Mr. Rank was passed. t the conclusion of the meet- it was announced that Mr. Rank ed his readiness to permit films be booked on a sliding scale. would, moreover, give persona ention to any particular cases ere percentage and a week's ying time caused difficulties to se. If a sliding scale was re-ed he wished to be notified with particulars given.

◆

EATHS OF LEICESTER EXHIBITORS

R. Stephens and W. H. Clarke

he funeral of Charles R. phens, manager at the Leicester ral Hall, took place at St. iour's Church, Leicester, on uary 3.

he mourners were Mrs. phens and Miss Kate Stephens, W. Woodward (representing the ectors of the Stoll Theatre Cor-ation), F. W. King (representing Palace and Floral Hall), Mrs. son, Mr. Mawby and members he Leicester C.E.A. branch.

H. Clarke

illiam Harold Clarke, man- at the Westleigh, Leicester, suddenly at Leicester Royal rmary on December 30. Before ng the Westleigh as manager 1940. Mr. Clarke was for 40 s a member of the Leicester Brigade, and for several years re his retirement in 1940 he visiting officer for factories, etc., in the City of ester. He was buried at Hill Cemetery on Thurs-

---

rs. Dent's Good Work

Dent, wife of Mortimer Dent an, Danilo Cinema Companies), is ing her good work on behalf of Services' Welfare Plastic Surgery . The latest effort was a success-concert at the Danilo, Quinton, Bir-gham, which raised £150 on New r's Eve, when an appeal was made the stage by Mr. Dent. Mrs. Dent previously passed the £3,000 mark.

Donald MacBride and Marion Marten in Universal's PENTHOUSE RHYTHM (G.F.D.)

SCOTS CREATE WAR CHARITY RECORD

£73,000 for P. of W.

THE official figures for the recent appeal on behalf of the British Red Cross Prisoners of War Fund, it was announced last week, are well over £73,000—another record, and £13,000 more than the target aimed at.

David A. Stewart is a proud man A.B.C. halls topping the list with nearly £17,000 of this total; Caledonian Cinemas a very good second with a thousand or two less.

It is expected that at the annual meeting of the Scottish branch on January 31, Lord Kinnaird will be presented with a cheque which may total £74,000.

Glasgow's Welcome

Following the lead of Sir Alexander B. King, most of Glasgow's entertainment places have been thrown open free to men on leave from the front on production of their leave pass.

The Sick List

Their many friends throughout the Trade heard with regret last week of the serious illness of Lady King and Mrs. James Welsh, wife of the Lord Provost of Glasgow, and hope for a speedy recovery of both these popular ladies.

Friedman Revisits Glasgow

Another "well kent" Glasgow face welcomed last week was Sidney Friedman up at Greenock. Although sorry to hear that the serious illness of Mrs. Reggie had occasioned the trip, Captain Reggie is expected home on compassionate leave, but meantime we are glad to report that Mrs. Reggie is getting on very well.

C.M.A. Annual Dinner

The annual dinner of the C.M.A. Scottish branch is being held in the North British Station Hotel on Sunday, January 21, at 5 p.m. when W. L. Pember, the National Secretary, will attend.

Ross and Cromarty Planners Favour Kinema

A SUPER-KINEMA or houses; this was what the Post-War Development Committee of the County Council of Ross and Cromarty had to decide at its last meeting. The kinema carried the day.

The matter came before the committee at a result of opposition by Dingwall Town Council. Recently a site at Bridaig, Dingwall, was purchased by Messrs. Macandrew and Jenkins, solicitors, Inverness, on behalf of clients. Dingwall Town Council suggested that the ground might be used for new houses and approached the owners to ascertain their views. Messrs. Macandrew and Jenkins replied that it was proposed to erect on the site a super-kinema, a restaurant and shops at an estimated cost of £30,000, and that there was much more suitable ground elsewhere in Dingwall for new houses.

At the Post-War Development Committee meeting, Provost C. G. Macdowall, Dingwall, explained that the site was very suitable for building new houses. If land was to be taken elsewhere it would be good agricultural land. The land at Bridaig was vacant. If a picture house was to be built on it the work could not be commenced for possibly the next ten years, whereas houses could be built sooner, and these were required at once.

H. A. R. Govan, the planning consultant, said he had come to the conclusion that there was no urgent need to use the Bridaig site for houses. He much preferred other sites for houses. If rural areas were to keep their population entertainment would have to be provided. A kinema and restaurant in Dingwall would be a great attraction to tourists.

The committee decided to accept the recommendation of the planning consultant.

Claude Hulbert and Bebe Daniels, who are appearing at His Majesty's Theatre, Aberdeen, visited the Belmont, of which Geo. Walker is manager, and saw "My Learned Friend," in which the former stars with Will Hay.

Last Thoughts on "Kine's" Scots Tour

UNDER what our contributor of the special article on Scotland on pp. 56-79 describes as "Last Thoughts," the following notes on his trip to North Britain are printed as an addendum, which space prevented inclusion in the New Year issue.

Ordinary English pictures do *not* do well in Scotland. English comedies of the boisterous type are useless. Good, ambitious British product, like "The Lamp Still Burns," will always make the grade. Scotland has no definite, particular prejudice. Her exhibitors and patrons want good, sweeping, big films. There is a lesson for British producers here. Arguments that the Quota Act should not apply to Scotland may have an element of justification.

* * *

I greatly admired the beautiful and admirably-conducted Ascot Theatre, the G.-B. house in Anniesland. Manager Hughes does well with his Children's Club.

* * *

Best wishes to James McBride, J.P. ("The Voice of Parkhead") in his coming term of office. Busy as he is with a theatre, dance hall and café at The Tudor, Giffnock, Renfrewshire, he'll take this high position in his energetic stride, gifts of oratory and ready wit.

* * *

Glasgow's famous Cinema Club is not just a social and professional undertaking. It has a sensibly practical side to its activities. For instance, it has founded a £1,000 bursary for film technicians as a Memorial to John Chalmers, who equipped electrically the first kinemas in Scotland.

* * *

Post-war competition looks like being fierce. Harry Winnocour and his partner, Jack Hamson, have plans; Greens' designs for three more halls are ready and passed, and they are negotiating for additional sites; Caledonian already have a number of sites ready.

* * *

London friends will recall Charles Colley, 34 years in the box and now Chief at the Odeon, Rutherglen. He was the lad who fell from the roof of the Commodore, Hammersmith, London, in 1937, broke his spine and pelvis and lived to tell the tale.

* * *

Greetings to Manager Cowie, at Cranston's, in Renfield Street. Thirty years in the business; ex-R.N.A.S. in the last war; and to Manager Archie Aitchison at Clydebank's La Scala. The Trade and Clydebank, in the blitz which devastated 25,000 houses, proudly recalls his gallant conduct. Sheltered 1,500 people under the balcony; turned the theatre into a first-aid casualty station. Jerry coundn't knock out Archie or John Brown. . . .

Fire at Children's Show

During a children's performance at the Western kinema, Partick, last week a fire broke out in the operating room, but the manager and his staff had the hall cleared in a few minutes. The 400 children marched out in orderly fashion and were given a complimentary ticket for another performance. The fire, which was caused by a reel of film bursting into flame, was extinguished with a hand pump.

WARNER SCHEDULES SIX TRADE SHOWS

Major Productions Lead New Year Offerings

SIX major productions in the Warner peak year schedule of releases have been set by Max Milder for January and February Trade-showing at Studio One. Stars, directors and production values will focus attention on the new pictures, which include Pat Kirkwood's first starring vehicle, "Flight From Folly," the last production made at Teddington.

Trade shows have been set at Studio One for 10.30 as follows:—

Wednesday, January 17, **The Very Thought of You.**

Thursday, January 18, **The Conspirators.**

Wednesday, January 24, **The Doughgirls.**

Thursday, January 25, **To Have and Have Not.**

Wednesday, January 31, **Flight from Folly.**

Thursday, February 1, **Hollywood Canteen.**

"The Very Thought of You"

With a sentimental theme song based on the title, now topping dance band broadcasts in the U.S. and set for similar plugging over here, "The Very Thought of You" stars Dennis Morgan and Dane Clark, and Eleanor Parker and Faye Emerson. It is directed by Delmer Daves.

The story deals with the problems which form main talking points to-day—the wives and sweethearts left at home while their menfolk fight. It brings to the screen in dramatic form all the crucial problems of democracy at war; the women in the factories, the waiting wife who has a husband at sea and grows more cynical daily, and, above all, the heart of the serviceman abroad who appreciates to the full the home country and all it stands for.

Hedy Lamarr

Hedy Lamarr, named in a recent poll as the most beautiful actress in Hollywood, stars in "The Conspirators," a story set in the same mould as "Casablanca," with a background of wartime Lisbon. The events it dramatises are as live as to-day's news and to handle them are Paul Henreid, who co-stars the Fat Man and the Little Man, those old conspirators in crime, Sydney Greenstreet and Peter Lorre, include Victor Francen, Vladimir Sokoloff, Edward Ciannelli, and Kurt Katch.

Into the seething atmosphere of Lisbon in 1944, where Nazis rub shoulders with anti-Nazis, Warners have woven romance, intrigue, espionage and counter espionage.

Best-Dressed Doughgirls

Purely escapist, "The Doughgirls" is distinguished by a glamorous cast headed by Ann Sheridan. The story is a satirical comedy on the shortage of accommodation in war-time Washington and the doughgirls are Ann Sheridan, Jane Wyman, Alexis Smith and Irene Manning. The first three have all acquired, under dubious conditions, husbands in the persons of Jack Carson, John Ridgely and Craig Stevens, and are facing the difficulty of honeymoon accommodation in the capital. They all "enjoy" the same bridal suite with constant interruptions from Charles Ruggles, Eve Arden as a Russian girl sniper, Alan Mowbray as a news broadcaster hot from the rigours of the home front, and a miscellany of weary-eyed men seeking corners in which to sleep.

"To Have and Have Not"

Humphrey Bogart's latest picture, an adaptation of Ernest Hemingway's "To Have and Have Not," will introduce the newest star sensation, 19-year-old Lauren Bacall, whose screen début has created a national vogue in the U.S.

In "To Have and Have Not" she provides the sultry siren in the island of Martinique where Bogart, the owner of a motor launch, is willing to hire it to anyone who will pay for it and no questions asked. But he gets involved with the Vichy authorities after the fall of France, is caught in a café raid and finds himself with the lovely Bacall hauled up for questioning. When she is ill-treated under questioning Bogart decides to help her to return to America. From this time gun-play, intrigue and espionage pile up to an ever-mounting climax, with such prominent character players as Walter Brennan, Dolores Moran (the blonde starlet from "Old Acquaintance"), Walter Sande, Marcel Dalio and dance-band king Hoagy Carmichael.

Pat Kirkwood Star

Considerable interest attaches to the first starring picture for Pat Kirkwood, "Flight From Folly," which finished floor production at Teddington a few days before the studios were put out of action by a flying bomb last July.

It is an escapist comedy with music which gives Pat Kirkwood a full range of screen acting in her first part. She sings several popular numbers, including "Miss Brown" and "Never Like This Before," composed by Michael Carr and planned for wide exploitation on the air and on records; she has several types of dance numbers with Don Barreto and his band and Edmundo Ros and his band; several dance routines with Maurice Costello; many comedy sequences with her co-stars, Hugh Sinclair and Sydney Howard; and straight dramatic parts and romantic scenes. The story moves about the pre-war capitals of Europe, and is set in the playgrounds of the West End and Majorca.

Supporting players include Jean Gillie, Tamara Desni, Leslie Bradley, Marian Spencer, A. E. Matthews and Charles Goldner. Directed by Herbert Mason.

38 Stars

A great parade of stars in a cavalcade of musical, dramatic and comedy interludes makes "Hollywood Canteen" one of the major productions of the year. It sweeps the audience along with two rubber-necking soldiers on leave through the activities of the film capital's famous canteen founded for lonely Servicemen by Bette Davis and John Garfield. Robert Hutton and Dane Clark play the two soldiers on leave who are first attracted to the canteen by seeing a picture of Joan Leslie. There they meet in person the people they have seen on the screen. One G.I. tries his French out on a girl who looks like Ida Lupino. Of course, she is Ida Lupino and she can speak real French; the other is kissed by Joan Leslie and leaves the place in a delirium of joy. They are served by waiters who turn out to be Paul Henreid, Sydney Greenstreet, Jack Carson, Peter Lorre; they dance to the music of Jimmy Dorsey and his band.

Through all this dazzle Delmer Daves has woven a story as human and warm as the people in it, and a list of the cast reads like a Who's Who of Hollywood.

Maurice Ostrer, Mrs. Stewart Granger, Stewart Granger and J. Arthur Rank at the premiere of the Gainsborough film, MADONNA OF THE SEVEN MOONS, at the Gaumont recently

Pathe Starts New Year with Outstanding Offerings

PATHE starts the New Year by Trade showing an outstanding group of Monogram and PRC productions which represents the first results of the new high budget schedules recently announced by both companies. New stars, up-to-date direction and topical stories give a very high tone to this box-office line-up.

The titles, time and place of the London shows are as follows:—

January 16, **Oh What a Night:** Studio One, 10.45.

January 19, **When Strangers Marry:** Studio One, 10.45.

January 19, **A Wave, A Wac and a Marine:** G.-B. Theatre, 2.30.

January 22, **They Are Guilty:** G.-B. Theatre, 2.30.

January 23, **When the Lights Go On Again:** Studio One, 10.45.

January 24, **Machine-Gun Moma;** G.-B. Theatre, 2.30.

January 25, **Raiders of the Border:** Pathé's Own Theatre, Wardour Street, 10.45.

"Oh What a Night"

Edmund Lowe, Marjorie Ram Beau, Jean Parker, and Alan Dinehart play leading rôles in this fast-moving Monogram comedy drama, which gives Lowe the rôle of an international jewel thief who proves that there is honour among thieves. There is a clever series of switches, and all through the show there are touches of comedy that help to build up an attractive box-office certainty.

"When Strangers Marry"

One of Monogram's outstanding productions to date, "When Strangers Marry," has a capable team of stars in Dean Jagger, Kim Hunter, Robert Mitchum and Neil Hamilton playing leading rôles in a tense melodrama directed by William Castle. Kim Hunter is seen as the girl who marries a man she barely knows and travels to New York to meet him only to find that he has disappeared. The suspense has been maintained right to the final climax.

Quite Escapist

An original and witty story, a bevy of attrative female stars, and catchy song numbers place "A Wave and a Wac and a Marine" high up in the ranks of escapist entertainments. The plot is unusual, and the cast includes Henny Youngman, Elyse Knox, Sally Eilers, Alan Dinehar Charles Marshall, Anne Gillis an Marjorie Woodworth.

The story is a merry series of comp cations brought about when a Hol wood talent scout who sets out to brin back two girls who have been selecte to play the leads in a forthcoming sho brings back the wrong girls and h rival decides to capitalise the mistak by taking the original pair to New Yo in order to show up his rival.

The Modern Family

Helen Vinson, Lyle Talbot and Ne Neill play leads in "They Are Guilty, a Monogram story of modern problem in which Director William Nigh sho the effect on the lives of two childr when their parents prefer the gay li instead of the care of the families. T plot grapples in no uncertain fashi with the problems not only of delinque children, but also of side-slipping paren as well.

Post-War Drama

One of the latest of the new P.R big productions, "When the Lights G On Again," has received one of th biggest American Press receptions the current-period and its topical tit sentimental yet true-to-life story a excellent performances from Jam Lydon, Regis Toomey, George Cle land, Barbara Belden, Grant Mitche and Dorothy Peterson have all receiv high praise from newspapers in th States. It is the story of the youn soldier who comes home to his wife a friends suffering from loss of memo

Fiesta in Mexico

Armida, El Brendel, Wallace Fo Jack La Rue and Luis Alberni sha the principle rôles in "Machine-G Moma," P.R.C. comedy with scenes s in Mexico at fiesta time. Plot follo the adventures of Wallace Ford and B Brenda when they are stranded a little Mexico village with an el phant which, incidentally, they a supposed to deliver to its rightful own and become involved in the complica affairs of a travelling carnival.

"Raiders of the Border"

One of Monogram's latest Western starring Johnny Mack Brown with Ra mond Hatton, Craig Woods and Elle Hall, with a story that centres on th U.S. Marshals sent out to stop catt rustling across the Mexican Borde

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THE CRITICS WERE *DIVIDED*

It is Paul Muni who takes acting honours.
Daily Mirror.

Merle Oberon plays Madame Sand charmingly.
Sunday Chronicle.

Chopin, nicely played by Cornell Wilde in his first big part.
Evening News.

One of the best musicals of the year, handsomely and spectacularly done.
Daily Herald.

A fine picture, compelling, richly mounted in some of the most tasteful technicolor I can recall.
News of the World.

As box-office, practically faultless, I predict a big success for the picture.
Sunday Express.

Paul Muni over-acts like a small town ham.
Sunday Pictoria

Merle Oberon gives a frig and unimaginative perform- ance.
Evening Standar

Cornel Wilde is rather colourless as Chopin.
Daily Sketch.

BOLONEY IN E FLAT.
Daily M

Painfully serious a appallingly s
News Chroni

The Box-Office is

t THE PUBLIC HAS *DECIDED*...

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"Hundreds are coming again and again—
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1st WEEK — **RECORD BREAKING BUSINESS!**

2nd WEEK — **RECORD 2nd WEEK BUSINESS!**

3rd WEEK — **1st WEEK'S BUSINESS MAINTAINED!**

4th WEEK — **GREATER STILL!**

5th WEEK — **ALL PREVIOUS WEEKS' RECORDS BROKEN!**

6th WEEK — **TERRIFIC!**

7th WEEK — **GOING STRONGER STILL!**

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RONALD COLMAN

"Cynara"

"The Devil To Pay"

EDDIE CANTOR

"Kid Millions"

"Strike Me Pink"

BOBBY BREEN

(exclusively)

"Let's Sing Again"

"Hawaii Calls"

"Escape To Paradise"

"Fisherman's Wharf"

"Breaking The Ice"

"Way Down South"

We wish our Exhibitor friends a prosperous 1945

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Midlanders Work for Wounded

Free Admissions and Parties

THE question of wounded Ser- vice men being granted free lmission to kinemas has cropped p again in Birmingham by letters the local Press. In answer to ese complaints it can be said at exhibitors not only in Birm- gham but throughout the Mid- nds are making every possible ncession.

B. C. Muggleton, secretary of the cal branch of the C.E.A., firmly lieves that members are not only rrying out the branch recommendation grant free admission to a limited mber of hospital service patients on o afternoons each week, but that the ajority of them, particularly in areas ljacent to local military hospitals, are eely placing seats at the disposal of ounded men on every possible oppor- nity.

As proof of his statement, he points it that E. C. Thomas, secretary and rganiser of entertainments for wounded id disabled Service men in the Bir- ingham area, has on more than one ccasion expressed his appreciation of e good work being done by local ex- bitors.

Mr. Muggleton also recalled that last ear the branch twice entertained rties from the local military hospitals the Edgbaston Botanical Gardens, d was also making arrangements for third in the near future.

Sunday Afternoon Ban for Children

The Northampton Watch Com- ittee has recommended the uncil that children under shall be prohibited from attend- g Sunday afternoon perform- nces.

The decision was arrived at fol- wing a communication from the cal Sunday School Union and the urches.

Kinema Ballroom Lease

In the Pontefract County Court ura Higson, a dance teacher, of ontefract, received judgment for 325, with costs, for the loss of the llroom at the Crescent kinema, ontefract, which she had held on ase for a number of years.

The case had been referred to a anel of referees, who reported at the applicant was entitled to new lease, but that if the re- onents required the room—as ey did—there was no question of r having it; but that she was en- led to compensation. Possession as ordered in 28 days. The Cres- nt, formerly belonging to a pri- te company, is now in the Star nemas, Ltd., Circuit.

Kinema Carpet Stolen

Thieves have removed the carpet on the gangway of the Carlton brook, Birmingham, curtains om General Manager "Alf" s office, a fountain-pen, and cigarettes and chocolates. attempt had been made to inter- re with the safe.

Cornel Wilde and Merle Oberon in A SONG TO REMEMBER, the Columbia Technicolor film of the passionate romance of Chopin, which is being Trade shown in the provinces

PORTSMOUTH THEATRES

C. E. Clarke Appointed Chairman

Charles E. Clarke, vice-chairman of the Portsmouth and Isle of Wight branch of the C.E.A., has been appointed chairman and managing director of Portsmouth Theatres, Ltd., in succession to J. E. Rose, who has retired for health reasons. John Harding succeeds Mr. Clarke as joint managing director.

Peter, aged 19, the younger son of Mr. and Mrs. Clarke, has recently obtained his commission in the Royal Engineers. His elder brother, Michael, is a lieutenant with the Royal Artillery in Burma.

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TWO MORE FROM BRITISH NATIONAL

Following the excellent reception given by the Trade both in London and the provinces to the three new British National subjects, "The Agitator," "The World Owes Me a Living" and "Strawberry Roan," a new spirit of enthusiasm at the National Studios is noticeable, and already they are looking forward to the Trade showing of two further subjects—the comedy, 'Don Chicago" and the all-exterior subject, "Loyal Heart," both of which are now in the cutting stage.

Currently in production is "Old Mother Riley at Home," the newest of the Lucan McShane comedies with Old Mother Riley and her daughter Kitty in a more domesticated adventure than any of their recent escapades. The picture, the story of which is an original by Ralph Temple, the well-known author of comedy novels, is being directed by Oswald Mitchell, who was responsible for "Old Mother Riley Overseas,"

C. Kilby, of the Star P.P., Clayton-le-Moor, entertained the members of the local Old Age Pensioners' Association to a free matinée show of films and concert items.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/3	—
Assoc.Brit.Pic.Corp.5/–Ord.	23/–	+1/3
,, 6% Pref.	26/1½	—
,, 4½% Debs. ..	£105½	+10/–
A.P.P.H. Ord.	27/3	+ –/6
Brit. & Dom. Films (12/–)	21/–	+1/10½
Brit. Lion 7½% Pref. 10/–	12/–	—
Capital Prov. News 5/– ..	5/–	+ –/1½
Cine. Television Dfd. (6d.)	10/6	— –/6
Dufay-Chromex 5/– Ord.	4/1½	—
Gaumont-British Ord. 10/–	21/4½	— –/4½
,, "A" Ord. (5/–) ..	10/7½	— –/1½
,, 5½% 1st Pref. ..	22/–	— –/6
,, 4½% Debs. ..	£103½	+15/–
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104	+10/–
Kinemas (5/–) Ord. ..	8/6	—
Mde. Tussaud 1/– Def. ..	2/4½	— –/3
,, £1 Prefd. Ord. ..	19/9	—
Moss Empires £1 Ord. ..	40/3	—
,, £1 Cum. Pref. ..	23/4½	—
Odeon 5/– Ord.	42/9	— –/3
,, 6% Pref.	26/3	+ –/3
,, 5% Debs.	£104½xd.	—
P.C.T. 10% Cum. Pref. ..	35/3	+–/10½
,, 7½% "A" Pref. ..	31/3	—
,, 7½% "B" Pref. ..	30/9	+ –/9
,, Const. 7% Pref. ..	28/3	—
Scophony (5/–)	4/8	+ –/2
Sound City (Films) 6% Pref.	15/6	—
Stoll Th. Corp.	14/7½	+ –/1½
Twentieth Cent.Ord.(5/–)	1/7½	—
,, 6% Pref. (10/–) ..	4/3	—
Union Cinemas 1st Pref.	22/–	—
,, 2nd Pref.	21/6	— –/1½

■ £1 shares unless otherwise stated.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

British Ondiacolor, Ltd., Colour processors of kinematograph films, etc., 110, Cannon Street, E.C.4. R. M. Honeybone, of 110, Cannon Street, E.C.4, ceased to act as receiver and/or manager on November 30, 1944.

Strong Buying of B. & D.

A.B.P.C. GAINS

By the City Editor

THERE were one or two outstanding features of strength in the kinema share market. Prominent were British and Dominion Films 12s. shares which jumped 1s. 10½d. at 21s. on vague rumours of coming developments.

Associated British Picture Corporation rose 1s. 3d. to 23s., although the group will no longer be represented in the West End.

A.P.P.H. ordinary put on 6d. at 27s. 3d., while P.C.T. 10 per cent. pref. were 10½d. up at 35s. 3d., and the "B" pref. 9d. higher at 30s. 9d.

Scophony 5s. shares improved 2d. to 4s. 8d.

On the other hand, Cine Television deferred 6d. shares fell 6d. to 10s. 6d; Gaumont British 10s. shares 4½d. to 21s. 4½d.; and Odeon 5s. shares 3d. to 42s. 9d. There was some interest in Stoll, which rose 1½d. to 14s. 7½d. in anticipation of an interim dividend.

New Director

A new director has been appointed to W. & G. Cinemas, Ltd.—Mrs. Elsie L. Pierce—who is empowered to sign all film contracts for the company.

NEW PRIVATE COMPANIES REGISTERED

Eagle-Lion Distributors (Middle East), Ltd.—Registered December 30. Capital, £1,000 in 1,000 shares of £1 each. To carry on in Egypt, the Sudan, Turkey in Asia, Transjordan, Palestine, Syria, Iran, Irak, Saudi-Arabia or elsewhere the business of manufacturers of and dealers in kinematograph films and pictures, etc. Solicitors: Richards, Butler and Co., E.C.3.

W. and D. Enterprises, Ltd.—Registered December 14. Capital, £500 in £1 shares. Film agents, renters, theatrical agents, kinema and theatre furnishers, advertising agents, etc. The first directors are Jas. Ducker and Emily E. Ducker, both of 8, Marion Grove, Moseley Hill, Liverpool, 18, both film sales agents. Solicitors: Wilson, Cowie and Dillon, Liverpool. Registered office: 2. Tarleton Street, Liverpool.

Palace Cinema (Conway), Ltd.—Registered January 1. Capital, £20,000 in 20,000 shares of £1. To acquire the business carried on by Florence L. Jones at Conway as the Palace Cinema. The first directors are Hugh C. Jones and Florence L. Jones, both of 427, Marine Road, East Morecambe and Heysham. Solicitors: Fawcett and Unsworth, Morecambe and Heysham. Registered office: 3, Northumberland Street, Morecambe and Heysham.

Triton Films, Ltd.—Registered December 22. Capital, £1,000 in 20,000 shares of 1s. each. Film producers, etc. Secretary: Margery E. Manley. Registered office: 22, Charing Cross Road, W.C.2.

Star Parade, Ltd.—Registered December 22. Capital, £500 in £1 shares. Film producers, distributors and exhibitors, especially short films publicising the British film Industry, and artistes, etc. Secretary: R. McClelland.

Reginald Fogwell, Ltd.—Registered December 30. Capital, £1,000 in 1,000 shares of £1 each. Play and film producers, etc. The subscribers are Reginald Fogwell, 58, FitzJames Avenue, Addiscombe, Surrey, theatre and film director; Bary D. Berryman, Halcyon, Welby Corner, Horton, nr. Slough, audit clerk. Secretary: Russell L. Tillett.

Ostrovs Cinema, Ltd. — Registered December 28. Capital, £2,500 in 2,500 shares of £1. To take over from Saml. Lipman the tenancy of the Palace Theatre, Swansea, with benefit of option for lease. The first directors are Saml. Lipman, 98, New Port Road, Cardiff (Russian); Woolfa Rosin, 47, High Street, Blaina, Mon. (British). Solicitors: J. Passey, 71, Temple Row, Birmingham. Registered office: "Palace Theatre, High Street, Swansea.

Gaye Motion Pictures, Ltd.—Registered December 20. Capital, £700 in £1 shares. Producers, distributors and exhibitors, etc. The first directors are Edward A. Sutton, "Redcroft," Manor Road, Chigwell; Wm. J. Allen, Sewardstone Lodge, Sewardstone Road, E.4, both directors of Allen and Sutton (Engineers), Ltd. Solicitors: H. B. Wedlake, Saint and Co., N.4. Registered office: Angel Road Works, Angel Road, Edmonton, N.19.

Having been appointed manager of the Coliseum, Derby, H. Fines has relinquished a managerial position at the New Empress, Nottingham, where the staff presented him with a wallet, cuff-links and a diary. Mr. Fines, who comparatively is a newcomer to the profession, was discharged from the Army last year, since when he has worked as an assistant at various kinemas.

STOP WATCHES

A stock of stop watches under Government control is available through the Horological trade to firms engaged on work of national importance.

Further information regarding the acquisition of these watches can be obtained from the:—

IMPORT LICENSING DEPARTMENT
BOARD OF TRADE
1/6 TAVISTOCK SQ., LONDON, W.C.1

MANCHESTER TRADE DINNER-DANCE FOR C.T.B.F.

Cinematurians' Function

THE Society of Cinematurians held its first big social function, a dinner and dance, at the Midland Hotel, Manchester, on Friday. Attended by more than 200 persons, it was the most representative Trade assembly in the city since the outbreak of war, and was accepted as the portent of happier days. Certainly the atmosphere was reminiscent of pre-war gatherings held in the same venue.

Apologies for absence were received from W. J. Gell (president), who was indisposed, S. W. Pink, R. C. Bromhead, J. F. Emery, M.P., and George Formby.

As the guests had assembled to enjoy themselves, speeches at the dinner were brief and to the point. There were only three. W. J. Speakman, who presided, welcomed the company and expressed the hope that that auspicious gathering heralded the dawn of the year of peace and that the future would bring prosperity for the Industry and all connected with it.

He also welcomed Miss Jean Kent, the Gainsborough film star, who had been presented by Mrs. W. J. Speakman with a bouquet of red carnations, and she briefly replied.

The toast of "Absent Friends" was proposed by W. Gordon Smith, who referred to the many absentees now serving in H.M. Forces.

Prize Draw

One of the side-shows of the evening was a draw for an attractive list of prizes, all of which had been donated. The winning tickets were drawn by Miss Kent and were held by:—

Mrs. Monks, Wigan (rose bowl, donated by John Blakeley, Manchester); J. F. Emery, M.P. (table lamp, G.F.D.); D. Salem, Manchester (nut-cracker service, W. J. Gell, C.B.E.); G. Fierley, Columbia, Manchester (bottle of whisky, L. Fancourt, Odeon); Mr. Smith, Manchester (bottle of gin, F. A. W. Stanbury, Warner Bros., Manchester); D. Rosenfield, Manchester (electric iron, W. Simpson, G.E.C., London); F. T. S., Manchester (lady's handbag, H. D. Moorhouse, Manchester); Agnes Lawrence, Fallowfield (bottle of vintage port, W. J. Speakman); Miss Cowell, Horwich (set of carvers, J. Brearley, Manchester); T. Thompson (150 cigarettes, A. W. Stanbury); G. Denmy (packs of cards, Mr. Wigley, Ship Carbons); C. Seligman (model aeroplane, Miss Thelma Carr). Mr. Seligman donated his prize to the society. It was sold for £5 in aid of the C.T.B.F.

Cabaret

In an interval, there was a cabaret entertainment presented by Ray Baines and Freddie Costello (by courtesy of Gaumont Theatre); Kathie Leigh; Edythe Morgan and Reginald Burn; and Albert Stanbury (songs at the piano). There was dancing until 1 a.m.

Proceeds of the dinner and dance will go to the C.T.B.F.

Ann Todd in Sydney Box's production THE SEVENTH VEIL, which Compton Bennett is directing at Riverside

MANCHESTER FILM TO START IN EARLY SPRING

£16,000 Production

There was a full-dress debate before the Manchester City Council last week decided to proceed with the production of a civic film at an estimated cost of £16,134. There was no objection in principle to the proposal, but members complained that there had been too short a period between the script being available to members of the Council and the Council being asked to adopt it. A delay of one month was suggested.

Coun. R. S. Harper thought that as Government measures envisaged great changes the film might become out of date in a very short time. It might be an excellent record of the city to-day, but little guide to the rising generation who might find something very different

Replying to the discussion, Ald. Wright Robinson said the film had been designed to reinforce the spoken and written word to show citizens what was entailed in the two words—Manchester and the Community. The film could be made in Technicolor if the council was prepared to pay for it.

A proposal to defer a decision for one month was defeated by 57 votes to 52. The council decided that the film should go into production in the early Spring.

MANCHESTER "MONOPOLY" BALLOT RESULT

The result of a postal ballot of members of the Manchester and Salford branch on two of the subjects dealt with in the Monopoly Report, (a) legislation against conditional bookings, and (b) the tribunal to arbitrate on complaints of bars which are alleged to be unduly restrictive, shows a large majority in favour of the C.E.A. Committee's recommendations.

There was not a big vote. About 50 members voted "Yes," and about half a dozen "No."

C. Kilby, of the Star P.H., Clayton-le-Moors, entertained the members of the local Old Age Pensioners' Association to a free matinée show of films and concert items.

A Good Word for S.O.

Police and Social Workers Agree

The Federal Free Church Council and the Council of Christian Churches opposed the renewal, last Friday, of seven-day kinema licences in the Crosby borough.

The licences were not only renewed, but were allowed to open on weekdays from 12 noon instead of 2.30 to 11 p.m. Sunday hours are from 5 p.m. to 10 p,m,

Police Supt. C. N. Lindsay testified that Sunday kinemas were of great assistance to the police. Before the war thousands of persons, mostly young people, paraded aimlessly up and down the main thoroughfares. Now a very large proportion went to the kinema and then went home.

Salvation in S.O.

At the last meeting of the General Purposes Committee of the Ilford Corporation the Town Clerk submitted a letter from the hon. secretary of the "Black Spot" Executive Committee, Ilford Social Service Council, stating that it was unanimously agreed that the opening of kinemas on Sunday evenings would probably help to solve the problem, and requesting the council to explore this possibility for a trial period of three or four months in the immediate future.

The committee, however, merely reports that it has no recommendation to send forward to the council.

Operator's Alleged Theft of M. of I. Film

The theft of a M. of I. film, "Men From the Sea," from the New Kinema, Newquay, was investigated at St Columb Sessions, when Patrick Brenton, employed in the operating-box, was charged with stealing the film.

The film should have gone to Greenford, Middlesex, and it was thought that it had gone until a police-constable who was making inquiries about other missing films saw accused and questioned him.

Defendant, who said he did not know what made him take the film, as he could do nothing with it, was fined £2.

Birmingham Curfew to Stay

Transport Shortage the Difficulty

SHOULD the Birmingham curfew on kinemas and other places of entertainment be raised? That was the suggestion made by Ald. W. S. Lewis at the quarterly meeting of the Birmingham magistrates on Friday last.

Under the prevailing war time regulations kinemas, theatres and music halls in the centre of the city are required to close at 9.30 p.m. during summertime and 10 p.m. during double summertime, and suburban houses at 10 p.m. and 10.30 p.m. respectively.

On the annual report of the Public Entertainments Committee Ald. Lewis said he could not see for the life of him why, under the present conditions, any difference should be made between the centre of the city and the suburbs except on account of transport difficulties. He asked the Committee to consider whether, the time had not arrived when at least the closing times in the suburbs should not be extended until 11 p.m.

Too Many Restrictions

Some of them thought as many restrictions were operating as they could put up with, and every opportunity should be taken of getting rid of some of them. The maintenance of the morale of the people was an important thing and the sooner we returned as nearly as possible to normal conditions the better it would be for the citizens. He suggested that the time was opportune for the committee to consider extending the hours of public entertainment in the city as well as in the suburbs

Please Themselves

Capt. W. Provost endorsed Ald. Lewis's remarks, adding the opinion that there was no reason whatever why people should not be allowed to please themselves in regard to the hours at which they took their entertainment.

W. Banks emphasised the difficulty of providing later transport, and asked the committee to pay regard to the fact that that problem was not likely to be solved for a considerable time to come.

Transport Grouses

In his reply, J. S. H. Partridge (chairman) promised that the committee would consider Ald. Lewis's suggestion, but, of course, at the moment it was mainly a question of transport. He would suggest that Ald. Lewis might use his influence as a city councillor to endeavour to bring about a later running of 'buses and trams. Munition workers who finished work late in the evening were still complaining that they were being crowded off late 'buses by pleasure-goers. He agreed with Ald. Lewis that the sooner we got rid of some of the war time restrictions the better it would be for everyone. However, until such time as full and proper transport arrangements could be made he was afraid the committee could not comply with his wishes.

Foresight

Stretford Corporation is endeavouring to make arrangements for a service at the Longford kinema to mark the cessation of hostilities.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
azil ... ... (B. Lion-Republic)—American.	91 min. (U)	Tito Guizar, Virginia Bruce, E. Everett Horton.	... Gay, expensively mounted musical comedy drama, set in Latin America. Tale piquant, cast versatile, numbers tuneful.	Capital light booking for all classes, including youngsters.
emy of Women ... (New Realm)—American.	80 min. (A)	Paul Andor, Claudia Drake.	... A slight story about the rise of Goebbels and of his unrequited love.	A fair "second."
d of the Road ... ... (B. Lion-Republic)—American.	51 min. (A)	Edward Norris, John Abbott, June Storey.	... Well-knit, but contrived, story of fight to save an innocent man from the chair. Action brisk, and footage handy.	Reliable support for the masses. Hardly for youngsters.
orse Sense ... ... (New Realm)—British.	35 min. (U)	———	... An interesting and informative film about the care and the life of horses; excellent photography.	A good "second" for the specialised halls.
Gun Trail ... ... (Independent)—American.	58 min. (U)	Tim McCoy, Nora Lane,	... Crude outdoor comedy melodrama. Good scenery main asset.	Western support chiefly for children's matinees.
ng of Nevada ... ... (B. Lion-Republic)—American.	75 min. (U)	Roy Rogers, Dale Evans, Mary Lee.	... Spectacular outdoor musical comedy melodrama. Story adequate, numbers tuneful.	First-rate outdoors. Great for kids.
angers in the Night ... (B. Lion-Republic)—American.	56 min. (A)	William Terry, Virginia Grey, Helen Thimig.	... Unusual and arresting study in crime and pathology, neatly tempered with popular romance. Acting, direction and staging good.	Reliable popular thriller. Hardly for youngsters.
rawberry Roan ... (Anglo-American)—British.	78 min. (U)	Billy Hartnell, Carol Raye, John Ruddock.	... Picturesquely mounted country life romance, freely adapted from A. G. Street. Story interesting and atmosphere homely.	Good average programmer. Safe for the family.
at's My Baby ... ... (B. Lion-Republic)—American.	67 min. (U)	Ellen Drew, ... Richard Arlen, Leonid Kinskey.	... Crazy romantic comedy musical with gay Variety act intermissions. Story slight, but turns very good.	Acceptable light booking for all classes, youngsters included.
aterloo Road ... ... (General F.D.)—British.	76 min. (A)	John Mills, Stewart Granger, Joy Shelton.	... Robust romantic melodrama of the early blitz days. Story closely knit, action smooth, scrap climax terrific.	Very good thick-ear. Should not harm youngsters.
thin an Inch of Victory . (Independent)—American.	68 min. (U)	———	... Graphic Russian documentary with crisp and showmanlike commentary by Quentin Reynolds.	Outstanding documentary. Safe for the family.
orld Owes Me a Living, The (Anglo-American)—British.	89 min. (A)	David Farrar, Judy Campbell, Sonia Dresdel.	... Rambling romantic comedy melodrama of the glider. Story untidy, but Judy Campbell's performance good.	Moderate quota booking. Nothing to interest youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Strangers in the Night

itish Lion-Republic. American (A). ected by Anthony Mann. Featuring lliam Terry, Virginia Grey, Helen Thimig. 5,036 feet. Release not fixed.

NUSUAL and arresting study in crime and athology covering the stern and moving plications which arise when a soldier on ive service becomes the pen pal of a utiful girl, invented by an elderly victim thwarted motherhood. The plot wants a of grasping at first, but, although compli- ed and highly coloured, it swiftly works up an exciting and even plausible climax. It nitely deserves a break, for its unusual ke-up and obvious feminine angle. able, out-of-the-rut macabre.

tory.—Johnny Meadows, a sergeant serving the South Pacific, corresponds with Rose- ry Blake, a girl whose name he finds on the eaf of a book. Her letters comfort him en he is wounded and he determines to t her as soon as he is sent home. Mrs. ke, a cripple, displays a fierce admiration Rosemary, who, strangely enough, is never l browbeats her companion, Ivy Leslie Ross, the town's attractive ctor, becomes friendly with Ivy and . Blake resents their association.

ally, Johnny calls on Mrs. Blake, but that Rosemary is away. Later, it es that Rosemary does not exist except . Blake's imagination. Mrs. Blake, mind had been affected because of her y to bear children, subsequently stoops rder—she disposes of Ivy—to keep her . but is herself accidentally killed in the end. Needless to say, Johnny finds another Rosemary in Leslie.

Acting.—William Terry is a boyish and likeable Johnny, Virginia Grey is adequate as Leslie, and Helen Thimig rises to the required heights as the demented Mrs. Blake. Edith Barrett, as Ivy, is the best of the supporting players.

Production.—The stern and unusual tale gets away to a good start—the hero and heroine first meet during a spectacular train accident—and, apart from a slight pause to stress the subtly sinister credentials of Mrs. Blake, packs plenty into its compact footage before arriving at its theatrically effective climax. It's definitely off the beaten track and no mean thriller or woman's picture at that!

Points of Appeal.—Taut and ingenious story, competent characterisation, suspenseful climax, obvious feminine angle, very good technical presentation and arresting title.

Song of Nevada

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Dale Evans and Mary Lee. 6,759 feet. Release not fixed.

SPECTACULAR outdoor musical-comedy melodrama describing a plot of a wealthy ranchowner and a cowboy to save a spirited and pampered young lady, daughter of the ranchowner, from a foolish marriage. The artless but crowded and good-humoured tale moves at a healthy gait, yet makes ample and appropriate provision for piquant romance and tuneful music and song. A versatile cast, slap-up climax and picturesque scenery do the rest. A first-rate outdoors, or, in other words, vintage Roy Rogers.

Story.—John Barrabee, a wealthy ranchowner, learns that his daughter Joan has fallen in love with Rollo Bingham, a fortune hunter. He fails to make her see reason and leaves for home by 'plane. The 'plane makes a forced landing in wild country, and whilst idling around Barabee makes friends with Roy Rogers, a cowboy.

He misses the plane when it resumes its flight, and it later crashs, killing all the occupants. Barrabee is reported missing and decides to play dead, and entrusts Roy with the task of preventing Joan and Rollo's marriage. Roy has no easy job, but "Professor" Jeremiah Hanley, a travelling medicine man, and his daughter Kitty finally help him to show Rollo up. There is a grand concert at the fadeout.

Acting.—Roy Rogers, aided by Trigger, the Wonder horse, puts over a versatile and tireless performanc as Roy, and Dale Evans, Mary Lee, Lloyd Corrigan and Thurston Hall head a better than average supporting cast.

Production.—The story has a number of good comedy and dramatic twists, a hair-raising coach race and a full quota of realistic fights, and all are effectively punctuated by catchy tunes and garnished with delightful scenery, superbly photographed. A bright and substantial western cocktail, it's certain to score with young and old alike. As for its star values, these are amply self-evident. Roy Rogers is not called the "king of the cowboys" for nothing.

Points of Appeal.—Rollicking tale, versatile and popular cast, exciting and jolly byplay, good thrills, tuneful songs, picturesque staging and star values.

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Brazil

British Lion-Republic American. (U.) Directed by Joseph Santley. Featuring Virginia Bruce, Tito Guizar and Edward Everett Horton. 8,200 *ft. Release not fixed.*

GAY, inconsequential, glittering musical comedy drama, set in warm, colourful Latin-America, telling a slight yet piquant tale of a grudge fight between an attractive New York authoress and a dashing singer and composer. The leading players make the most of their chances, and their grand work, coupled with ear-tickling tunes and excellent photography, effectively bind an intriguing, de luxe brochure, illustrating the many dazzling amenities of exotic Brazil. Capital light booking for all classes.

Story. — Nicky Henderson, a successful writer and author of "Why Marry a Latin?" thus offending many Latin Americans, visits Rio to study life in Brazil, and is welcomed by Rod Walker, an old friend and admirer attached to the Diplomatic Corps. Rod takes her to the fashionable night spots, but her curiosity is far from satisfied, and she plans to explore the rich and colourful countryside.

Later, Miguel Soares, a dashing composer and singer known as Mike, bumps into Nicky and, falling at first sight, introduces himself as a guide. Nicky engages him to take her around, but as soon as he discovers that she is the authoress of "Why Marry a Latin?" he swears to get his own back. He is in the process of writing music for an annual festival, and Everett, his jittery manager, is shaken up by his interest in Nicky. So is Edward Graham, an impresario, who has Mike under contract. Finally, Mike invents a twin brother to dodge Graham and trick Nicky, but after a number of other mix-ups he delivers his song on time and, needless to say, buries the hatchet and marries Nicky.

Acting.—Virginia Bruce displays charm, character, spirit and poise, and dresses with impeccable taste as Nicky, and Tito Guizar, a comparative newcomer with a pleasing singing voice and a keen sense of humour, makes a definite hit as Mike. Robert Livingstone, as Rod, lacks personality, but Edward Everett Horton and Richard Lane score as Everett and Graham. Veloz and Yolanda, the famous dancers, are talented guest artistes.

Production.—The light-hearted tale, which unfolds against elegant night-club, dude ranch and coffee plantation backgrounds, the many natural scenic wonders of Brazil, and ends with a grand carnival sequence, featuring Roy Rogers, bubbles merrily in every situation to the accompaniment of really catchy tunes, including "Brazil," the best-seller from which it gets its title. A captivating and persuasive guide book, as well as ideal escapist entertainment, the whole is as invigorating and intoxicating as a peace-time continental holiday. It's box-office all right.

Points of Appeal. — Piquant and friendly story, versatile and attractive cast, tuneful and appropriate numbers, box-office guest stars, excellent staging, first-class photography and catchy title.

The World Owes Me a Living

Anglo-American. British (A). Directed by Vernon Sewell. Featuring David Farrar, Judy Campbell and Sonia Dresdel. 8,100 *feet. Release not fixed.*

RAMBLING romantic comedy melodrama illustrating the hectic circumstances which finally led to the perfection of the glider for war purposes by the early back-, or rather bar-, room boys of civil aviation. It obviously sets out to do another "First of the Few," but its initial development is much too much hampered by frivolous sex asides and tippling. The best thing about it is the promise shown by Judy Campbell. She has all the makings of a big screen star. Moderate quota booking.

Story.—Air Commodore Paul Collyer, senior R.A.F. officer, crashes on June 4, 1944, while carrying important information and is knocked out. An attractive woman named Moira rushes to his side while his memory gropes into the past. He is then seen as a member of a flying circus, together with Chuck, a breezy Canadian, and Jack Graves, a fellow who takes life and flying seriously. Paul meets Moira, a wealthy flying enthusiast, and they become more than buddies, while Jack marries Eve, a girl who once had a crush on Paul.

Jack and Eve don't hit it too well, and Eve eventually has an affair with Gerald Fraser, a disillusioned last-war flyer. Gerald invents a glider, but Eve's sudden death causes friction between him and Jack. However, all ends well with the Government's adoption of Gerald's invention and the enlistment of the boys in the R.A.F. At this juncture Paul wakes up, and lo and behold! Moira turns out to be his wife. There are a couple of kids, too!

Acting.—Judy Campbell does a worthwhile acting job in difficult circumstances as Moira. She has ability and class, and, given the chance, should repeat her stage success on the screen. David Farrar gets by as Paul.

Production.—The gist of the story is timidly revealed in the last reel, but the build-up, with its sketchy romantic interludes, many aimless flights and repeated pub-crawls, is neither good drama nor much of a compliment to the pioneers of British aviation. There is, of course, a possibility that its ragged, dishevelled continuity may be due to the fact that it mirrors the disordered mind and memory of the unconscious hero, but if so it is carrying subtlety a little too far.

Points of Appeal.—Judy Campbell and quota ticket.

Enemy of Women

New Realm. American (A). Directed by Alfred Zeisler. Featuring Paul Andor and Claudia Drake. 7,834 *feet. Release not fixed.*

SOMBRE portrayal of the life of Dr. Paul Joseph Goebbels, from his early days until his rapid rise to power with the Nazi Party as a leader of Hitler's Third Reich. Though somewhat unconvincingly, we are presented with a Hollywood version of the machinations, the conceit and vanity of the little clubbed-footed German propaganda minister in a theme that mainly deals with his unrewarded love for a young actress. A film that should be a fair "second" for the family halls.

Story.—Young Dr. Goebbels is unsuccessful as a writer, and to support himself becomes tutor to a young boy. He lodges with a Colonel Brandt and is turned from the house when he makes love to the Colonel's daughter Maria, yearning to become an actress. That night he hears Hitler speak, and becomes an ardent follower. As the years pass and his power increases he marries a rich spinster, Magda, whose money he needs to further his ambitions.

He later meets Maria again, and unknown to her, he makes her a star overnight. He then arranges a film contract for her with U.F.A. During a Party purge, Goebbels, who has not forgotten the insult he had from Colonel Brandt has him shot, and Maria, learning the whole truth, escapes to Austria, where she marries. Whilst returning to Germany to help her old dramatic teacher she is arrested by the Gestapo. Her husband, who follows, is likewise arrested, but will be set free only if Maria agrees to becoming Goebbels' mistress. She agrees, her husband is deported to Switzerland and Maria is killed a short time afterwards in an air raid.

Acting.—Paul Andor gives a good if not quite convincing performance at Goebbels, whilst Claudia Drake, in her first leading rôle, shows promise. There is some good support, including a fine characterisation of Colonel Brandt by H. B. Warner.

Production.—Though far from strong in theme, it is well directed and on the whole a solid production. A great deal of realism is lost by a typical bawdy American "night-club" burlesque of the three Nazi big wigs—Hitler, Göring and Goebbels—supposedly to be performed in a beer garden just before the Austrian Anchluss.

Points of Appeal.—Story, title, good direction and feminine appeal.

Strawberry Roan

Anglo-American. British (U). Directed b Maurice Elvey. Featuring Billy Hartnel Carol Raye and John Ruddock. 7,000 *feet Release not fixed.*

PICTURESQUE country life romanti comedy melodrama, freely adapted from A. G. Street's well-known story of a young farmer who neglects his job to pander to hi extravagant, ex-cabaret dancer wife and, i consequence, loses practically everything. Th pace is not hot and neither are there an fierce dramatic highlights, but its moral is nevertheless, quietly stressed in circumstance that contribute to sound popular entertainment. Its characters and environment ar refreshingly English. It has big title values too. Good average programmer.

Story.—Christopher Lowe, a well-to-d farmer, meets Molly Richards, a cabaret entertainer, at a dance, is immediately smitten and hastily marries her. Mr. and Mrs. Morley, neighbouring farmers, fear that Chris has made an unwise choice, but hope for the best. Unhappily, their fears are soon confirmed and before long Chris's infatuation causes him t neglect his farm.

Dibben, the wily, unctuous milk dealer bides his time and then takes full advantag of Chris. Chris is forced to pay through th nose for a strawberry roan calf as well a other cattle. Chris wants Molly to have a child, but the discussion ends with Molly's untimely death. By now Chris is broke, bu Morley outbids the eager Dibben for Chris's farm. Finally, Dibben takes the property o a lease and engages the chastened Chris a foreman.

Acting.—Billy Hartnell gives a sound rathe than inspired portrayal as Chris, and Car Raye is a pretty, if inexperienced, Molly, bu the best performances come from Joh Ruddock as Dibben, Walter Fitzgerald a Morley, and Wylie Watson as a farm hand. They more than earn their keep.

Production.—The story, which gets its title from the far-from-adequately-stressed strawberry roan calf, hasn't a very strong heart interest, but it, nevertheless, surveys the English rural scene thoroughly and, through its carefully composed and, frequently humorous vignettes and well-drawn supporting characters clearly proves that "what you take out of the good earth—or life—you have to put back."

Refreshing, well-photographed vistas and panoramas and faultless detail amplify and at the same time, give a showmanlike touch to the salutory, wholesome and agreeable parable. It's a modest bit of England.

Points of Appeal.—Human, if slightly novelettish, story, very good supporting characterisation, picturesque and wholesome atmosphere, slight feminine angle and big author and title values.

Horse Sense

New Realm. British (U). Directed by Pa Barralet. 3,150 *feet. Release not fixed.*

THIS film about horses, from the pride o the species, the racehorse, down to his less-glamorous brother, the shaggy pit-pony, and introducing the other relatives, including the mule, will delight all horse lovers, and a the same time do much to kill the belief that pit-ponies, forced to work hundreds of fe underground, are treated in an unsympathetic manner. A film that should prove a go quota number for the specialised halls.

Production.—There is some excellent photography, both of exteriors and down in the mine. Shots of the training and care afforded to potential Grand National winners wi delight everybody, as will the training o mules, the annual round-up of the wi ponies of Dartmoor, their initial training before going underground, and the attention and care they receive after a heavy day' hauling. John Snagge, Freddie Grisewood and Granville Squires, each in turn, give excellent commentaries, which is both informative and at the same time amusing.

Points of Appeal.—Subject, excellent photography, and first-class commentary.

Waterloo Road

eneral F.D. British (A). Directed by dney Gilliat. Featuring John Mills, Stewart anger and Joy Shelton. 6,840 *feet. Release February* 5, 1945.

ROBUST, romantic melodrama, set in the early days of the blitz, telling how a ung Tommy, while A.W.O.L., settles the sh of a slick shirker who is chasing his val and attractive but war-weary wife. It not another "This Happy Breed," it has ither Technicolor nor the inimitable Noel ward finesse, but it, nevertheless, gets wn to brass tacks without fuss or bother d prefaces its happy and logical ending with one of the best fights seen in British pictures. Good wholesome red meat that will please the crowd all right. Its title and star values are gilt-edged, too. Very good thick-ear, just the thing for the ninepennies.

Story. — Tillie, a pretty girl living somewhere off the Waterloo Road with Mrs. Colter, her mother-in-law, Ruby, her sour sister-in law, Tom Mason, a cheerful lodger, and other members of the Colter family, is unhappy and unsettled because Jim her soldier husband, does not want a child in war-time. Ted Purvis, a local ladykiller, who has evaded the call-up with a phoney medical certificate, diagnoses Tillie's trouble and makes a play for her. Ruby keeps her eyes and ears open and then takes great pleasure in informing the absent Jim. Jim leaves camp without leave, but is arrested at Waterloo Station.

He later escapes and, with the aid of a cheery Canadian, also A.W.O.L., sets out in search of Tillie. He is attacked by some of Purvis's thugs, but is temporarily patched up by Dr. Montgomery, a friendly and understanding practitioner. Finally, Jim finds Tillie and Purvis in a room over one of Purvis's pin-table saloons. The sirens sound as he breaks in, but the two men fight it out just the same. Jim wins, Purvis discovers that his medical certificate is not a phoney after all and Tillie is forgiven. Lastly, there is a Colter heir.

Acting.—John Mills acts very naturally as Jim, Stewart Granger has a way with him as nasty bit of work Purvis, and Joy Shelton meets all emotional demands as the troubled Tillie. Best of the rest is Alastair Sim, as the very human and sagacious Dr. Montgomery.

Production.—The story, which is told in flashback by Dr. Montgomery, gets away to a good start, and cleverly sustained hare and hounds by-play, resulting from Jim's many tussles with the Military Police, give additional power to its sturdy and showmanlike momentum. The domestic asides have the human touch and effectively punctuate the ughstuff.

As for the big fight climax, this is, as we ave already pointed out, one of the biggest and most realistic scraps seen in British pictures. In all, a warm and exuberant, if not profound, slice of war-time working-class life. And how the masses love to see themselves.

Points of Appeal. — Human, hard-hitting d humorous story, very good characterisa-n, natural and appropriate dialogue, listic blitz period atmosphere, obvious minine angle, lovely scrap, intriguing title star values.

That's My Baby

British Lion-Republic. American. (U). Directed by William Burke. Featuring hard Arlen, Ellen Drew and Leonid Kinskey. 6,090 *feet. Release not fixed.*

RAZY romantic comedy musical, with gay variety act intermissions, describing the stic steps taken to restore a smile to the eks of a man who had forgotten how to. e turns and songs are much brighter than story, but plot and additional divertissement, nevertheless, merge into spirited light ntertainment. Technically it is the tops. cceptable support for the masses, family d sticks.

Story.—R. P. Moody, a publisher estranged rom his eccentric yet goodhearted authoress wife, Hettie, always wanted to be a cartoonist, but somehow failed to realise his ambition. In the passing of the years despondency grips him and, because of his inability to laugh, Betty, his attractive daughter, anxiously consults Doctor Svatzky, an unorthodox psychiatrist.

He examines Moody and prescribes a large dose of variety entertainment. Tim, Betty's fiance, helps to line up a number of turns, but they fail to raise a smile from Moody. In desperation Betty appeals to her mother and Hettie digs up one of Moody's early cartoons of a baby, drawn on a restaurant napkin. They have it animated to show it to Moody and it does the trick. It restores his confidence and he laughs again. Meanwhile, Tim pulls a fast one on office prig Hilton Payne, his rival for Betty.

Acting.—Ellen Drew has very little to do as Betty, and Richard Arlen has even less as Tim. The most resourceful performance comes from Leonid Kinskey as the eccentric Doctor Svatzky.

Production.—The story, it will be observed, is both hazy and crazy, but the variety bill it supports is first class. Gene Rogers a brilliant coloured Boogie-Woogie piano player, Al Mardo and his dog, an absurdly funny performing dog burlesque, Isabelita and the Guadalajara Boys, Mike Riley and his Musical Maniacs and Freddie Fisher and his Schnickelfritz Band are alone worth the price of admission. And in these strenuous times what could be better than attractive, well mounted music hall?

Points of Appeal.—Versatile variety entertainment and good staging and title.

Six Gun Trail

Independent. American (U). Directed by Sam Newfield. Featuring Tim McCoy, Nora Lane and Ted Adams. 5,200 *feet. Release yot fixed.*

CRUDE, hastily made outdoor comedy melodrama telling how a Government agent rounds up a gang of jewel thieves by posing as a Chinese fence. Tim McCoy essays the dual rôle, but the task is beyond him. Unhappily, the supporting players are no more effective, while the less said about the direction the better. Its one virtue is its scenery. Kids' matinée second.

Story.—The U.S. Government is bothered by the activities of Western jewel thieves, and Captain William Carson, an ace investigator, is put on the job. Carson suspects James Wilson, a saloon keeper, and he sets a trap for him and his gang by masquerading as a Chinese receiver of stolen gems. It works, and, with the help of his stooge, Magpie, and Midge, a broken blossom, Carson finally brings Wilson and his associates to justice.

Acting.—Tim McCoy is a very obvious Carson and a completely unconvincing Chinese fence, while Nora Lane sings badly and acts worse as Midge. We'll spare the rest.

Production.—The play runs on crude Lyceum lines and a heavy hand results in much unintentional humour. The best part about it is, as we have already pointed out, the scenery. This, and its few hectic fights, may get it over with youngsters. Anyway, they're its only hope.

Points of Appeal.—Convenient footage and refreshing atmosphere.

Within an Inch of Victory

Independent. American (U). Commentary by Quentin Reynolds. 6,207 *feet. Release not fixed.*

GRAPHIC documentary, with crisp, incisive and showmanlike commentary by Quentin Reynolds, giving the many reasons why Hitler failed to live up to his boast, made on June 22, 1941, that he would overrun Soviet Russia in six weeks. It goes back to the last war, and, by cleverly piecing together official Russian, British, American and captured Nazi topicals, furnishes a forthright, pungent and thrilling explanation of the unsuspected might of the Red Army and its ability to turn near defeat into overwhelming and glorious victory. It's contemporary history, superbly illustrated and narrated. Outstanding documentary.

Production.—Time and again at Moscow, Leningrad, Voronezh and Stalingrad the Nazis were within an inch of victory, but thanks to the inspired Russian resistance that mortal inch was never made. The ability of the Red Army to withstand the onslaught of Hitler's mighty hordes surprised the world, let alone the Nazi aggressors, and the film supplies, with strict regard for historical and chronological accuracy, the reasons.

The narrative starts with the deposition of the Czar and the birth of the Soviet Union, Red Army following the Revolution, and leaves nothing out, until it appropriately ends with the Teheran Conference between Stalin, Roosevelt and Churchill and the ceremony of the presentation of the Sword of Stalingrad. Quentin Reynolds skilfully holds the authentic and captured newsreel shots together.

It's a worthwhile job well done, and deserves a place in official archives as well as on the universal screen.

Points of Appeal.—Subject, treatment and title.

The registered number for "Dark Water" (United Artists), which we were unable to give in our monthly "Index" on January 4 is F.7910.

End of the Road

British Lion - Republic. American (A). Directed by George Blair. Featuring Edward Norris, John Abbott and June Storey. 4,643 *feet. Release not fixed.*

SOMEWHAT contrived melodrama of a reporter who tracks down and forces a confession from a killer to save an innocent man from the electric chair. The reporter's task is made too easy for the story to carry a great deal of conviction, but well-varied backgrounds and competent acting prevent the interest from flagging during the handy running time. A compact and, at times, thrilling man-hunt, it should prove a thoroughly reliable support feature for audiences of the industrial hall.

Story.—Bob Kirby, a young crime reporter, is sent to interview Walter Gribbon, a man convicted of killing Nora Haines, assistant in a florist's shop. He comes away convinced that Gribbon is innocent, but this view doesn't suit, and he is sacked. His suspicions rest on Chris Martin, another assistant at the shop, and when Chris leaves town Bob follows him. Later, they meet in an eating house in Los Angeles and the two become friendly with Kitty McDougall, a waitress who lives in the adjoining apartment to Chris.

The men become so attached that Bob shares Chris's room and subsequent events confirm Bob's suspicions. He lays his evidence before the District Attorney, who, however, turns his theory down. Not to be outdone, he stages a fake murder himself in the presence of Chris, and when the latter believes he is involved in another killing he confesses his own guilt. Bob is, of course, reinstated and wins Kitty as a bride into the bargain.

Acting.—Edward Norris is sound as the reporter, but is rather overshadowed by John Abbott, who is excellent as the fear-haunted Chris. June Storey is an attractive Kitty, and the supporting players draw good character.

Production.—The fact that the action moves rapidly from place to place, taking in the local morgue, the park lake, police raids on poker parties, and visits to the death cell, help to cloak the story shortcomings. More depth to the story would have made all the difference.

Points of Appeal. — Good atmosphere, occasional thrilling highlights, brisk movement, and title and star values.

REISSUES

We regret that owing to pressure upon our space we have been compelled to hold over until next week reviews of the following reissues:—

EAST OF PICCADILLY, THE FARMER'S WIFE, SPRING MEETING, I MET HIM IN PARIS, MY WIFE'S FAMILY, THE OLD DARK HOUSE.

CHARLES LAUGHTO

in

"THE OLD DA HO

(RE-

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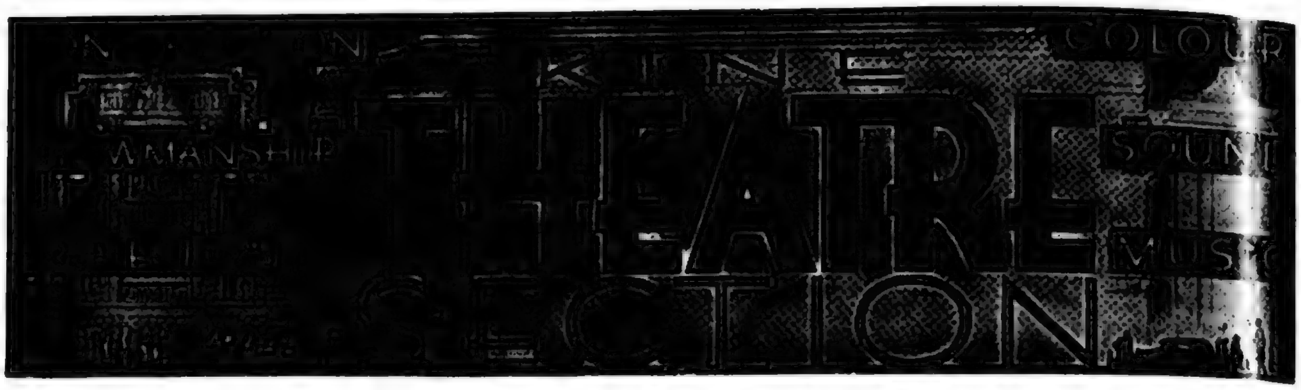

The Observation Window.

Monopack for Technicolor

RCA TECHNICIAN'S O.B.E.

MONOPACK film has taken a step forward by the use of Eastman Monopack colour film in 35-mm. size for the shooting of 20th Cenutry-Fox's forthcoming film "Thunderhead—Son of Flicka." The 20th-Fox technicians and laboratories have been among the most eager experimenters in the field of colour, and to have used the new material on a full-length feature production is good promise for its further use.

A REPORT by Charles Clarke, 20th-Fox's director of photography, states that the new colour film was used for interior sequences, process shots, special effects, and all exteriors. The latter were shot under light conditions which varied considerably and included a very wide range of background material. The film, when it is shown in this country, will be closely scrutinised to see what the new process is capable of achieving.

A NAME in the New Year Honours List claims the attention of a paragraph in these notes. It is that of W. H. Clarke, of RCA Photophone, who has been awarded the Order of the British Empire for services as Technical Adviser to the War Office.

MR. CLARKE, who is an A.M.I.E.E., has been closely engaged in research and developments in the electronic field, and was the contributor of a paper to a British Kinematograph Society occasion last month, which was briefly reported in the KINE. of December 21.

SINCE the beginning of October a series of fortnightly lectures for projectionists has been held in the lounge of La Scala, Paisley, kindly granted by the management. These were started by A. G. Macdonald, La Scala's chief projectionist, with the idea of improving the standard of ability of younger projectionists. It is now under the wing of the C.E.A. and the K.P.E.A.

THE first session, which has just been completed, consisted of papers on mathematics by Mr. Canavan; motor generators and Ohm's law by Mr. Cowden, electrical engineer of Kilpatrick's, Paisley; sound equipment by H. G. Henderson, acting supervisor of Western Electric; lamps and simple wiring diagrams by R. Stevenson, of B.T.H.; projection-room routine by A. G. Macdonald.

GREAT interest has been taken in these lectures, especially if the equipment was on hand for practical demonstrations. Various parts were usually on show—intermittent movements stripped down, lenses and sprockets, while most important demonstrations of film-joining by machine were a feature of the projection room lecture.

THE next course will be given by the same lecturers, enlarging on the previous subjects, and later in the year an examination paper by Mr. Maudslay, Scottish representative of Ship Carbons, will be set.

J. BENSON.

EFFORT BEHIND WARTIME NEWSREELS

Cameraman's Experiences with Invasion Forces

A GOOD idea of the effort involved in securing newsreel pictures of front-line activities in war time was given by Ken Gordon, veteran Pathe newsreel cameraman in London last week after six months' ceaseless activity which has taken him from Caen through France and Belgium to Holland and Germany.

Ken was in the last war doing much the same sort of job with Murmansk as his farthest assignment. Naturally, he finds that new methods have superseded the old, and there has been a great speeding up of transport affecting both personnel and material.

P.R.O. Assistance

He has high praise for the way in which P.R.O.'s assist the pressmen and cameramen to carry out their work—his own P.R.5. particularly—smoothing out difficulties wherever possible and helping contacts to be made.

Instead of the pack-mule of earlier wars, the "jeep" is now the means of conveyance. In it are the driver, a still cameraman and kine-cameraman. On tow behind the jeep is a trailer carrying the necessary equipment and provisions for a trip which may last seven days. Arrived at a camp, the trailer is unhooked and placed in a park under military guard, leaving the two photographers freer to carry out their assignments.

Two Cameras

Ken Gordon's camera equipment for the work was a Eyemo and a Newman-Sinclair, both of which stand up to the necessarily rough treatment of a campaign very well indeed. The film has to go before the Censors before transmission to England, and here an eagle eye of a member of the Military Censor's staff may discover some small matter, unsuspected by the cameraman, which prevents the film being forwarded to the newsreel pool which shares the film taken.

Caen, Falaise and Villers-Bocage provided plenty of action material for the cameraman, and when the break-out occurred and armies went swiftly all over France. Ken Gordon had the thrill of being one of the first to enter Paris, just behind the first tanks. Those who saw the newsreels of that time will remember the shots of the cheering crowds lining the streets photographed from a jeep as it made its way towards the centre of Paris.

Paris and Farther

They had started with a full load of provisions which were practically exhausted by the time they reached Paris, having been given away to the French who crowded round the jeep when it stopped. Petrol was also exhausted and had to be replenished.

After Paris, the Escaut [illegible]nal, Brussels, Antwerp, Nijn[illegible]gen, Middelburg, Walcheren (with [illegible]ours inside Germany) were amon[illegible] the places visited.

Special coverage jobs are gi[illegible]n to cameramen at short notice, a[illegible]ong them being events in [illegible]ich ubiquitious Monty (who on[illegible]ent Ken his own jeep) figured.

Holland, one wou'd gather, i[illegible] not a cameraman's Paradise in w[illegible]nter and in war time, flat bare stre[illegible]ches of marsh, with mist hanging [illegible]ver them, providing little opport[illegible]nity for large-scale photography. The intimate shots of troops, how[illegible]ver, make up for other cases. K[illegible] is hoping to return in a few da[illegible] to carry on with a job which he [illegible]pes will eventually land him tri[illegible]mp[illegible]antly in Berlin.

NORTHERN EARTHQUAKE TREMORS

Held Responsible for Projector Accident

An extraordinary occurrence, thought to be due to the earthquake tremor which shook Northern England just before Christmas is reported from Morecambe where a projector at the Palladium, weighing nearly half a ton, fell over on to the concrete floor, bringing with it the other projector.

The shock took place early on the Saturday morning, and the show ran on Saturday much as usual, but while projectionists were preparing for the Sunday show the toppling over of the projector took place. Fortunately, with the aid of a projectionist from the Odeon nearby, the projector staff righted the machine and the programme was put on only 25 minutes late.

After a searching examination by experts it was concluded that the legs of the projector had been shaken loose from their anchorings by the earthquake, that the running on Saturday had further weakened the bolts and the preliminary running on Sunday completed the sequence which brought about the accident.

POOL CARBONS

SHOWMANSHIP
IN WAR TIME
Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

Spare pay box at the Mayfair, Tooting, decorated by Harry Ward to publicise DRAGON SEED (M-G-M).

Counting Peas

HE management of the Ritz Cinema, Hyde, in connection with the show- of the fim "Up in Arms," tied up ith the Borough of Hyde Welfare heme for Aged, Infirm and Lonely ople Fund, and arranged a competi- n. held daily at the kinema. Com- ncing Christmas Day and each ening during Christmas Week, the blic were asked to estimate the num- of peas contained in a shell-case played in a trader's window during showing of the film. A donation to fund placed in the collectors' boxes the kinema entitled patrons to a free ry in the competition, and two prizes re awarded each day for the correct nearest correct number.

The Mayfair Dragon

DISPLAY in the foyer of the Mayfair, Tooting, arranged by assistant nager Harry Ward and foreman W. le. resulted in an effective piece of licity for "Dragon Seed."

ıntortunately for photography, but, of rse, good for display, the theme was red. which naturally adds an oriental ch to the ensemble but photographs hout contrast, so that our block gives ineffective reproduction.

r. Ward is pleased because he con- ed this display without cost. The main feature was made from two old banners draped round the spare pay-box, painted with red and decorated with a couple of dragons. The names of the stars were cut from white paper and stuck on to old black-out material to form the wings, and the effect was completed by the lighting arrangement and the fact that the sales girl was dressed in Chinese costume.

oyer display at the Elite, Middlesrough, devised by Manager . J. Broughton, with the aid of Assistant Manager R. H. Sleet.

Two With One

BOOSTING two shows with one display is the modern adaptation of "killing two birds with one stone." Manager L. J. Broughton, of the Elite (A.B.C.). Middlesbrough, with the co-operation of Assistant Manager R. H. A. Sleet, devised an attractive foyer display out of old quad-crowns stuck on a backcloth, stills, notes of music arranged around a globe advertised the films "Show Business" and "The Memphis Belle." In the centre was a model Flying Fortress. The display created great interest in both films, emphasising as it did that Show Business has wide-world appeal and good showmanship is of universal interest.

Majestic Gesture

NOT all the brave deeds done in this war earn public recognition, but that is not to say that there are not hosts of brave men. With some such thought in mind and looking forward to the Christmas season of good will, Wm. H. Addy, manager of the Majestic-Odeon, Wembley, used the Paramount film, "Hail the Conquering Hero," as a reason for organising a small collection for local warriors.

He lined his foyer with an array of Ilford war photographs showing the boys in action on various fronts, and on the façade of the theatre erected a large poster with the invitation: "Hail Your Local Conquering Hero," while inside was a receptacle for cigarettes. The "target" was 5,000 smokes, and the many action pictures, some of them as much as 5 ft. square, effectively focused attention upon the appeal and the film whose title gave its birth.

We Are Sorry

IN submitting a photograph of his display for "Lady, Let's Dance," manager E. Tyson, of the Lonsdale, Carlisle, says:

"The photograph shows one of my decorated mirrors in the foyer at the Lonsdale. The centre portion apart from the title, is composed of cut-outs, suitably mounted, from the KINE. and the renter's synopsis. The colours blended well, and with the surround on linen, this display caught the patron's eye all right. It could not be missed either entering or leaving the theatre.

"In addition, I arranged at the city's two leading ballrooms a 'Lady, Let's Dance' night. Prizes were given for the best dancers. Posters were in prominent positions round the stage giving the play date, showing times, etc., of the picture. Announcements regarding the picture were made over the 'mike,' and music from the film was featured by the bands."

His photograph is of a very cleverly decorated mirror, but so much has been congested into the small space that nothing could be seen in detail on the block, which is just too bad for Mr. Tyson.

Despite Difficulties

A NEAT and effective display for "Lady in the Dark" was arranged at the City Picture House, Carlisle, by manager D. Carruthers.

It was erected over the fireplace in the foyer and we show an illustration of this commendable effort in a confined space. Unfortunately, this lack of space made it impossible for the photographer to get back sufficiently far to include the display in its entirety, which included another D.C. notice surrounded by coloured flashing lights.

The Showman considers that this was a good display considering handicaps, and trusts the results accruing repaid Mr. Carruthers for the work involved.

On the Stage

TO arouse interest in the presentation of "Show Business" at the Ritz, Horsham. Manager T. Macdonald erected a miniature proscenium in a corner of the vestibule with a large cut-out, painted in black and white of the figure copied from the RKO-Radio campaign sheet, pointing to the title, etc. appearing in glittering letters on the black material stretched above the stage.

On the stage itself a large coloured notice gave particulars of the stars and song titles.

"Bernadette" at Northampton

WHEN "The Song of Bernadette" was screened at the Exchange (Gaumont) Cinema, Northampton, M. Crowley, manager, wished to achieve a perfect atmosphere for this film and did so with great success.

The clergy of the Roman Catholic Cathedral in Northampton kindly lent the authorised statue of Our Lady of Lourdes, and around this the manager built a grotto, which was placed as near as possible to the original. The singing of "Ave Maria" by Marion Butler, contralto, as a prelude to the showing of the film added further emphasis to the serious note of the film.

A special showing was attended by clergy of many religious denominations, all of whom were very greatly impressed.

Also present were twenty nuns from the Convent of Notre Dame, Northampton, who attended by special permission of the Mother Superior. It was probably the first time that many of these nuns had ever seen a film.

Puzzle Corner

CHARLES WRIGHT, of the Camberwell Odeon, has found a novel means of interesting his public in films to come. A white board (framed in gilt) standing in his vestibule when I called last was divided into four parts, each carrying a line drawing done by himself. Across the top ran the caption: "Forthcoming attractions in picture puzzle form. Try to solve them yourselves; then see the answers on our screen."

Square one showed a woman offering a box of sweets(?) to a smiling heart, while behind her a man said "No!" Square two contained a witch (painted green) lying on a broomstick towards a large V beside an old man with his feet in a mustard bath. Square three had a schoolmaster telling a boy "You have done exceedingly well this term, Rick," and square four revealed a man jumping up in pain from a chair with tacks on the seat, while an elderly woman told a young one "You are only 19. I am your mother and 45, and know what is best for you."

The miniature stage built by Manager T. Macdonald at the Ritz, Horsham, to call attention to SHOW BUSINESS (RKO-Radio).

I doubt whether many of those who studied these amusing drawing managed to work out the titles, but everyone must have felt curious to know the answers.

A Lancing Beauty

MANAGER G. E. EVANS added an irresistible angle to his screen publicity for "Bathing Beauty" (M-G-M) at the Plaza, Worthing, by organising a Bathing Belle contest, in which competitors had to submit a pre-war snap of themselves disporting on the seashore in bathing kit. First prize of a guinea went to Mrs. Gaye Jones, of Lancing, who eclipsed all the Worthing nymphs in a charming photo, posed with a background of beach wrack.

Continued on page 32

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POWELL SONG OF THE OPEN ROAD
SONG OF THE OPEN ROAD

Foyer display arranged by G. A. Howes, manager of the New Picture House, Salisbury, for his presentation of SONG OF THE OPEN ROAD (United Artists).

Consolation prizes were awarded to six runners-up.

To prepare patrons for the showing of "The Seventh Cross" (M-G-M), manager Evans held a pre-view with a hand-picked audience of Mayor and Corporation, local editors and divers other celebrities, whose reactions he hoped would go forth in the way of "snowball" publicity. The film created a firm impression on those potential ambassadors, well summed up by the Mayoress, who said: "How lucky we should consider ourselves to live in England."

Organist's Composition

EDWARD FARLEY, organist at the Rialto and Clifton Cinemas, York, has realised a cherished ambition—to have one of his songs published by a leading firm of music publishers. The song, "I'm Longing for Your Arms Around Me" (published by Lennox), with words and music by Mr. Farley, is now on sale at music stores throughout the country.

J. X. Prendergast, proprietor of both kinemas, is taking an active interest in the exploitation of the song, and has sent copies to many of his friends in the film and theatrical business.

G.-B.'s Slogan Contest

IN connection with the screening of Gainsborough's "Madonna of the Seven Moons" in Gaumont-British theatres in London and the provinces, the G.-B. publicity department is organising a nation-wide contest inviting a suggested slogan for Stewart Granger consisting of three, four or five words. Every theatre which shows the film will take part in the competition and is using newspapers and factories, screen, stage and foyer publicity for the purpose.

Stewart Granger is presenting a gold St. Christopher medallion he wore in "Madonna of the Seven Moons" and 500 replicas of the medallion are being awarded as consolation prizes so that each theatre will appear in the prize list.

A terrific amount of interest has already been shown in this competition, and Stewart Granger himself will make the final selection from the winning slogans.

Columbia's Big Manchester Build-up for Formby's "He Snoops to Conquer"

ONE of the biggest exploitation schemes—rivalling in extent those which the Company originated in connection with "Cover Girl" and "None Shall Escape"—has just been successfully launched by Columbia Pictures in Manchester, the hit picture this time being George Formby in "He Snoops to Conquer."

This Columbia British picture opened at the Gaiety, Manchester, on Sunday, December 24, and, incidentally, brought a nice contribution to the funds of the C.T.B.F. in so doing.

Primarily, the proceeds of the opening day were given to the Manchester *Daily Dispatch* and Manchester *Evening Chronicle* War Comforts Fund, with 25 per cent. going to the C.T.B.F. Harry Buxton gave the use of the theatre free and Columbia donated the use of the print for this opening. These gestures resulted in the picture being accorded free advertising for ten days prior to the play date, with a great deal of substantial editorial backing, the two newspapers also carrying out a special poster campaign.

An outstanding front-of-the-house display and novel screen trailer at the Gaiety were part of the preliminary build-up.

Over one hundred box-office cards were prepared and displayed in shop windows, and another hundred went to factory canteens and recreation rooms. This was only a start.

Ten big stores in the main shopping districts carried prominent and striking window displays, most of them with Formby gramophone records and sheet music prominently displayed, and some with Formby "ukuleles" as centres of attraction.

Lewis's famous store carried, in addition, banners in the leading departments, and announcements about the film—and the song hits in it—were regularly announced throughout the store on the public address system, while similar announcements were made in the restaurant, where the orchestra played selections from the film at all lunch and tea sessions.

Six of the largest war production factories in the vicinity were then brought into the scheme.

Reaching 100,000 employees in these plants, Columbia exploiteers "planted" more than one hundred display cards and provided, in addition, gramophone records which played the hit tunes from the film over the factories' loudspeakers during the "Music While You Work" interludes, the result being widespread interest and an audibly expressed determination to see the picture at the first opportunity.

In all, it is reckoned that, by these original stunts, not many Mancunians can fail to have become aware that George Formby in "He Snoops to Conquer," in which Britain's No. 1 comedian is supported by Elizabeth Allan and Robertson Hare, was "goin' to be t'goods at t'Gaiety."

1944 —— 1945

We take this opportunity to wish all Exhibitors a Prosperous New Year, and to remind them that, if during the forthcoming year it is found that owing to various difficulties their regular channels of supply are unable to deal with their publicity, our service scheme is such that it will be able to relieve all obstacles in this direction.

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COLTMAN'S For FRAMES

However You Say It

AN excellent lobby display in connection with the screening of "Love Story" at the Playhouse, Guildford, was arranged by Manager Leonard Keene. Consisting of a 12-ft. Christmas tree, decorated with the names of 22 outstanding British films, it was topped by a 6 ft. by 5 ft. frame displaying cut-outs of "Love Story."

At its base were three announcements reading:—

You raved about the "Warsaw Concerto," you will love the "Cornish Rhapsody."

These British films broke all-time records, but LOOK! This film tops them all (arrow pointing to top of tree).

Compliments of the Season to all our patrons; we are proud of our Christmas present to you, "Love Story," Britain's best to you.

In addition to this, Assistant Manager C. Berman had the brilliant idea. He had the translations in seven languages of "Love Story" and made this the basis of the week's Press advertisement. An out-of-the-ordinary stunt and the subject of much local interest.

The Gang in Luton

READERS of these columns will recollect the artistic displays which Douglas Rattee used to produce at Nottingham.

We now illustrate his first effort to gain the interest of his Luton patrons now that he has been transferred to his new post at the Luton Odeon.

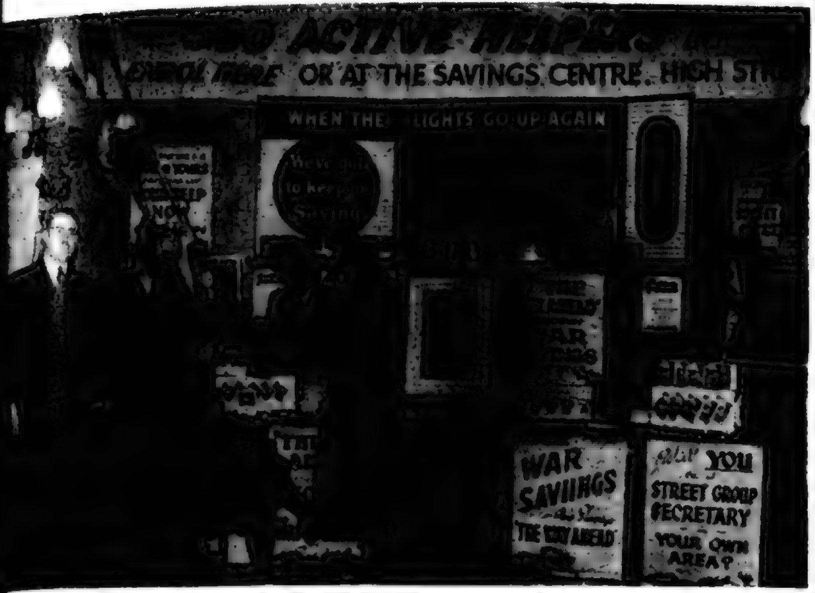
This was designed as a vestibule display for advance publicity, but was arranged in a prominent position on the front of the house during the week of playing. The buildings illustrated to form the background are familiar sights to Lutonians.

Hitler
GANG

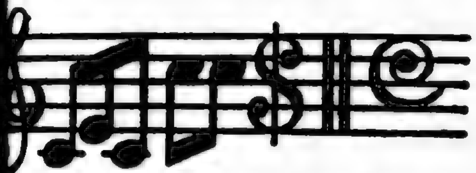
Douglas Rattee's first publicity display at the Odeon, Luton. An attracuve exhibit to exploit THE HITLER GANG (Paramount).

LADY IN THE DARK (Paramount). An effective foyer display erected by Manager D. Carruthers at the City Picture House, Carlisle.

Lady in the Dark
ROGERS


OR AT THE SAVINGS CENTRE, HIGH ST
WHEN THE LIGHTS GO UP AGAIN
We've got to keep on Saving
WAR SAVINGS
THE WAY AHEAD
YOU
STREET GROUP SECRETARY
YOUR OWN AREA?

ective publicity for THE WAY AHEAD (Eagle-Lion) contrived by Frank adley, at the Regent, Sheffield, by a tie-up with War Savings Group



RELEASES FOR JAN. 22 AND JAN. 29

Compiled by A. W. OWEN

Released Jan. 22

MEET SEXTON BLAKE
(Anglo-American)

A. Length 6,967 ft. Reg. No. /R.7781. Reviewed in KINE. tober 19.

—David Farrar, John Varley.

PHERE.—Crime melodrama based on e exploits of the famous detective. e story ranges from adventures in ium dens to grisly murders and sterious crime episodes.

—"Prelude in C Sharp Minor," chmaninoff (Hawkes), with adaptan from the piano-solo copy.

YNC.—As organ, recorded on Deccaunswick K.762 by the Queen's Hall chestra.

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Releases for Jan. 29

DARK WATERS
(U.A.)

A. Length 8,107 ft. Reg. No. 791 Reviewed in KINE. Decem- 2

—Merle Oberon, Franchot Tone.

Dramatic thriller, set in the om, swamps of Louisiana, describ a sinister plan to gain a woman's heritance by driving her insane.

—"Egmont" Overture, Beethoven awkes), 1st movement, with adapion from the orchestral pianoductor copy.

As organ, recorded on H.M.V. by the N.B.C. Orchestra.

INE ON, HARVEST MOON
(Warner)

Length 10,087 ft. Reg. No. Reviewed in KINE. Novem-

—Ann Sheridan, Dennis Morgan.

HERE.—"Gay Nineties," romantic edy-musicale, covering the career Nora Bayes, a talented music-hall singer, who contributed a colourful page to American vaudeville history at the turn of the last century.

ORGAN.—Duet, "The Moon Hath Raised her Lamp Above," from the "Lily of Killarney," Benedict, with adaptation from the vocal-piano copy and synchronisation with non-sync. record detailed below.

ORGAN.—As organ, recorded on H.M.V. B.2979 by Glynne and Robertson.

TEXAS KID
(Pathé)

CERT. U. Length 5,025 ft. Reg. No. F.7761. Reviewed in KINE. November 2.

STARS.—Johnny Mack Brown, Raymond Hatton.

ATMOSPHERE.—Outdoor comedy-melodrama, a battle of brawn and wits between the cunning leader of a gang of hold-up men and two U.S. marshals.

ORGAN.—"Bronze Horse," Overture, Auber (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.3061 by the B.B.C. Symphony Orchestra.

LOUISIANA HAYRIDE
(Columbia)

CERT. A. Length 5,939 ft. Reg. No. F.7701. Reviewed in KINE. October 19.

STARS.—Judy Canova, Ross Hunter.

ATMOSPHERE.—Hollywood burlesque, the hectic rise to stardom of a trusted and talented hillbilly girl who starts her screen career as the pigeon of a couple of slick confidence men.

ORGAN.—"Hilly-Billy Round-up" Medley: "The Last Round-up," "Wagon Wheels," "Carry Me Back to the Lone Prairie," and "Home on the Range," with adaptation from the vocal-piano copies.

NON-SYNC.—Medley as above, recorded on Decca-Brunswick K744 by Roy Fox and his Band.

THE IMPATIENT YEARS
(Columbia)

CERT. A. Length, 887 ft. Reg. No. F.7839. Reviewed in KINE. December 7.

STARS.—Jean Arthur, Lee Bowman.

ATMOSPHERE.—Human domestic comedy, describing how a wise father and an astute divorce judge save a hasty marriage from the rocks by making the parties re-live their whirlwind courtship and honeymoon.

Continued at foot of next column

ORGAN.—"The Spirit of Youth," Gilbert (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1006 by orchestra.

KISS THE BRIDE GOODBYE
(Butcher's)

CERT. A. Length 8,095 ft. Reg. No. Br./Dr.7709. Reviewed in KINE. October 12.

STARS.—Jimmy Hanley, Patricia Medina.

ATMOSPHERE.—Romantic comedy, telling how a spirited working girl and a young soldier circumvent an attempt on the part of the girl's mercenary mother to marry her off.

ORGAN.—"Un peu d'Amour," Silesu (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia F.B.1510 by Albert Sandler's Orchestra.

A New Fox-Trot and a Greetings Interlude at York

THAT irrepressible duo, Prendergast-Farley, at the Rialto, York, have an unusual novelty this week for Edward Farley has written a new foxtrot with the pathetic title "I'm Longing for Your Arms Around Me," and it is being introduced by Miss Pat Healey during his interlude. He very kindly sent me a copy, but I fear that although good of its kind it leaves me cold in appreciation and sincerely hope his next effort will embrace a different realm of musical composition. However, its going "great guns" at York and is good publicity.

More in my line is to chronicle the undoubted success of the special "Sunday Concerts" that they are running in co-operation in which a "Greetings" organ interlude to all members of the Forces and Civil Defence are considered. War workers, Navy, Army, Air Force, Dominion troops, American boys, the French and Russian Armies, with photos of Stalin and Churchill to conclude the interlude, not to mention personal references and photos to many of the chief generals. Yorkshire folk do sing, and I can quite imagine the volume of tone a packed kinema audience can produce when "There'll Always Be an England" is the final number complete with New Year's greeting slides. It is all good showmanship and entertainment.

A. W. O.

Organ News Items

RAY BAINES, the resident solo organist at the Troxy, Commercial Road, E., put over a "Troxy Xmas Card" novelty interlude and had Freddie Costello as vocalist in a dual presentation. He was on leave from the Forces, and his first song was "White Christmas." Christmas songs and carols sung by everyone were followed by "If I had My Way," "Whistle While You Work," and "There'll Always be a England" concluded a very merry interlude. As usual, the Brenograph enhanced the atmospheric backgrounds and fully justified its use.

AS a prelude to the screening of the film "Sons of the Air" at the G.-B., Camden Town, Manager Lane introduced the Mayor of St. Pancras (Alderman Mitchell), who had come to give welcome to the St. Pancras Wing Band, conducted by Flt.-Officer G. R. Doubleday. This smart unit played appropriate martial music, while "Pegasus," the pony mascot of the band, stood at attention on the stage in front of the band. This unit appeared in the film when shown afterwards.

HAD an interesting letter from Sydney Amos, who is settling down happily as the resident solo organist at the Gaumont Palace, Plymouth, in which he states that he has, like Tommy Dando at Watford, started a "Guest Night" policy with very gratifying results, and pays grateful tribute to his manager, W. Halls-Brookes, for his friendly and valuable co-operation. This organist contributed an interlude to the KINE. series titled "The Story of Peer Gynt," and the first one that illustrated the music by slides and not *vice-versa.* He finds that Plymouth patrons respond cordially to a good-class interlude.

A few days ago his manager took him along to the Catholic Cathedral, and the priest in charge gave him a chance to play the organ, and he offered to let him have an hour when he wished to play a straight instrument. This is certainly unique interest of the right type in the modern musical realm of good music, and perhaps I might suggest that Sydney Amos might in turn invite the Cathedral organist to try the kinema model and thus find out the entertainment possibilities of the instrument, so seldom realised by many of the legitimate organists in our churches.

A. W. O.

A Red, White and Blue Xmas at Middlesbrough G.-B.

FRANK TODD, G.-B. guest organist, Supervisor Cleminson, Manager Hodnett and Chief Operator Cannon, recently "got together" and staged a Christmas family party, in conjunction with a local concert party, every evening of the pre-Christmas week.

A huge Union Jack was used as a back cloth, and after the organ interlude concluded the curtain rose to a family party on the stage at their Christmas dinner? Items presented were "Bless This House," "Noël," "Silent Night," a speciality tap dance, and old grandad on the fiddle, and a homecoming welcome of the soldier sons. Then choirboys sang carols, after which the artistes assembled stood up to toast "A Fine Old English Gentleman" and a huge portrait of Churchill was revealed with a "V" background in red flickering lights as the finale scene.

Frank Todd is continuing his tour at the G.-B. theatres of Manchester, Doncaster, etc. A. W. O.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
			LONDON.		
Thur., Jan. 11	10.30 a.m.	Own Private Th.	Dead Man's Eyes	G.F.D.	Lon Chaney
,, ,, 11	2.30 p.m.	G.B. Theatre	Let's Be Famous	Premier	Jimmy O'Dea
Fri., ,, 12	10.30 p.m.	Leicester Sq. Th.	Waterloo Road	G.F.D.	John Mills
Tues., ,, 16	10.45 a.m.	Studio One	Oh, What a Night...	Pathe	Edmund Lowe
,, ,, 16	10.45 a.m.	Studio One	Home, James	Pathe	
Wed., ,, 17	10.30 a.m.	Studio One	The Very Thought of You	Warner	Dennis Morgan
,, ,, 17	10.30 a.m. and 2.30 p.m.	Own Theatre	Meet Me in St. Louis	M-G-M	Judy Garland
			BIRMINGHAM.		
Tues., Jan. 16	10 a.m.	West End	Since You Went Away	United Artists	Claudette Colbert
,, ,, 16	10.15 a.m.	Forum	Thirty Seconds Over Tokyo	M-G-M	Spencer Tracy
Wed., ,, 17	10.30 a.m.	Futurist	Enemy of Women and Horse Sense	New Realm	—
,, ,, 17	10.45 a.m.	Scala	We the People and Outlaw's Paradise.	Independent	—
Fri., ,, 19	10.15 a.m.	Scala	A Song to Remember	Columbia	Paul Muni
,, ,, 19	10.30 a.m.	Forum	The Very Thought of You	Warner	Dennis Morgan
			CARDIFF.		
Tues., Jan. 16	11 a.m.	Odeon	Dark Waters	United Artists	Merle Oberon
,, ,, 16	10.45 a.m.	Park Hall	End of the Road	British Lion	Edward Norris
Wed., ,, 17	10.45 a.m.	Park Hall	Sleepy Lagoon	British Lion	Judy Canova
Fri., ,, 19	11 a.m.	Empire	Summer Storm	United Artists	George Sanders
,, ,, 19	10.30 a.m.	Olympia	Thirty Seconds Over Toyko	M-G-M	Spencer Tracy
			GLASGOW.		
Tues., Jan. 16	10.45 a.m.	La Scala	Dark Waters	United Artists	Merle Oberon
,, ,, 16	10.45 a.m.	Cosmo	Perilous Journey	Exclusive	—
,, ,, 16	10.45 a.m.	Cosmo	Clothes and the Woman	Exclusive	—
Wed., ,, 17	10.45 a.m.	Picture House	Summer Storm	United Artists	George Sanders
,, ,, 17	10.45 a.m.	Playhouse	Mad Youth...	Exclusive	—
,, ,, 17	10.45 a.m.	Playhouse	Jungle Rhapsody	Exclusive	—
Thur., ,, 18	10.45 a.m.	Playhouse	Rebel Son	Exclusive	—
,, ,, 18	10.45 a.m.	Playhouse	Conquest of the Air	Exclusive	—
Fri., ,, 19	10.45 a.m.	Essoldo	Dark Waters	United Artists	Merle Oberon
			LEEDS.		
Tues., Jan. 16	10.45 a.m.	Scala	Dark Waters	United Artists	Merle Oberon
Wed., ,, 17	10.30 a.m.	Scala	Enemy of Women and Horse Sense	New Realm	—
Fri., ,, 19	10.45 a.m.	Scala	Summer Storm	United Artists	George Sanders
			LIVERPOOL.		
Tues., Jan. 16	10 a.m.	Trocadero	Since You Went Away	United Artists	Claudette Colbert
Fri., ,, 19	10.45 a.m.	Scala	Dark Waters	United Artists	Merle Oberon
			MANCHESTER.		
Tues., Jan. 16	10.45 a.m.	Market Street	Dark Waters	United Artists	Merle Oberon
,, ,, 16	10.45 a.m.	New Oxford	End of the Road	British Lion	Edward Norris
,, ,, 16	10.45 a.m.	Theatre Royal	Action for Slander	Independent	—
,, ,, 16	10.45 a.m.	Theatre Royal	Code of the Cactus	Independent	—
Wed., ,, 17	10.45 a.m.	New Oxford	Sleepy Lagoon	British Lion	Judy Canova
,, ,, 17	10.45 a.m.	Market Street	Road Show and Animal Wonderland	Renown	—
,, ,, 17	10.45 a.m.	Theatre Royal	Within an Ace of Victory	Independent	—
,, ,, 17	10.45 a.m.	Theatre Royal	Six Gun Trail	Independent	—
,, ,, 17	10.15 a.m.	Gaiety	Thirty Seconds Over Tokyo	M-G-M	Spencer Tracy
Thur., ,, 18	10.45 a.m.	Oxford St. P.H.	Perilous Journey	Exclusive	—
,, ,, 18	10.45 a.m.	Oxford St. P.H.	Clothes and the Woman	Exclusive	—
Fri., ,, 19	10.45 a.m.	Oxford St. P.H.	Mad Youth	Exclusive	—
,, ,, 19	10.45 a.m.	Oxford St. P.H.	Jungle Rhapsody	Exclusive	—
,, ,, 19	10.45 a.m.	Market Street	Summer Storm	United Artists	George Sanders
,, ,, 19	10.30 a.m.	Theatre Royal	Adventures of Marco Polo	New Realm	—
			NEWCASTLE.		
Tues., Jan. 16	10.45 a.m.	Essoldo	End of the Road	British Lion	Edward Norris
Wed., ,, 17	10.45 a.m.	Stoll	Sleepy Lagoon	British Lion	Judy Canova
,, ,, 17	10.30 a.m.	Essoldo	Madonna of the Seven Moons	Eagle-Lion	Phyllis Calvert
,, ,, 17	10.30 a.m.	Haymarket	Thirty Seconds Over Tokyo	M-G-M	Spencer Tracy
			NOTTINGHAM.		
Tues., Jan. 16	10.45 a.m.	Elite	Song of Nevada	British Lion	Roy Rogers
Wed., ,, 17	10.45 a.m.	Elite	Strangers in the Night	British Lion	William Terry
Thur., ,, 18	10.45 a.m.	Scala	That's My Baby	British Lion	Richard Arlen
Fri., ,, 19	10.45 a.m.	Scala	End of the Road	British Lion	Edward Norris
			SHEFFIELD.		
Tues., Jan. 16	10.45 a.m.	Picture Palace	Sleepy Lagoon	British Lion	Judy Canova
,, ,, 16	10.30 a.m.	Regent	A Song to Remember	Columbia	Paul Muni
,, ,, 16	10.30 a.m.	Cinema House	Thirty Seconds Over Tokyo	M-G-M	Spencer Tracy
Wed., ,, 17	10.45 a.m.	Cinema House	Dark Waters	United Artists	Merle Oberon
,, ,, 17	10.40 a.m.	Hippodrome	Barbary Coast	Ealing	Edward G. Robinson

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The Kine's New Year ISSUE 1945

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— KODAK NEGATIVE FILMS —

J. ARTHUR RANK SPEAKS . . . .

THOROUGHNESS IS HIS POLICY

"OUR SLOGAN IS THAT WE ARE ESTABLISHING BRITISH PICTURES ON THE SCREENS OF THE WORLD."

This central idea of J. Arthur Rank is more than a mere statement of policy by a film chief. It is the dominating object of a man who has built up a vast organisation. Its widespread branches have leaves and fruit to be seen by all, but it has roots out of sight—just as far-reaching—which demand incessant care and feeding.

To make sure that his main object is achieved he has to think not only deeply, but widely: to prepare plans which are to provide the supply to meet the demand; to have ready the studios, artists, directors' and technicians who can provide the material and, eventually, in a House-That-Jack-Built way, see the whole co-operative effort by which the brain child of a writer to-day becomes the living story on the screen which attracts and inspires the picturegoer to-morrow.

Although recognised as a master organiser, with the genius of energising and controlling his great co-ordinated section of the Industry which starts before production and does not end until after exhibition, J. Arthur Rank must also be recognised as a very practical film man. He has behind him eight solid years hard work. For six of these he was in double harness with the late C. M. Woolf, a man whose grasp of the Trade in all its departments was unequalled. In the following article the Editor gives Mr. Rank's ideas on present and coming problems. They were explained in an interview.

NCIDENTALLY, the complicated process has given birth to that most terrible ample of civil service jargon—" a vertically egrated combine ": but for that Mr. Rank serves sympathy rather than blame. Cer- nly no method short of a complete co- lination of resources would suffice for a mpaign so big in conception, so intricate execution, but so unified in design.

Much of what he has visualised is already operation here, and if some of us could not the wood for the trees that was because we ked the sense of perspective which brings use and effect, means and ends, into focus.

The formation and encouragement of ldren's clubs, to educate the rising genera- n, involves a great deal more than the usement of so many thousand juveniles ery Saturday morning. There is far more ught behind the instruction they sub- sciously absorb than just a series of weekly n shows. Pictures are designed for them, d these in turn demand a special production licy.

ND so, in every department are the same trong links forged to make the whole [illegible] a coherent whole. A mastery of the dio situation is no less part of the plan n a broad based renting policy carefully etailed into the complicated booking tem which covers the country through the eens of over six hundred kinemas.

All this, however, is but part of the scheme pined in the slogan which animates the ation. For overseas the world market, almost starved, must be supplied with ish films, carrying the message of British ure to all corners of the earth.

n the **Far East** and the sub-continent of ia, a big and effective step forward has ken. To this end Mr. Rank has a vitally important transaction which m control of a great distributing ation able to supply British films to millions very few of whom have seen anything of our product. The g at the moment is very great indeed e scope for development is incalculable. normous potential range of this great it is impossible to compute.

our own **Dominions** important strides are being taken. Canada, as we have all rd, has now a big and important chain of Odeons, and in the not very distant future there will be over 200 of them.

In Australia and the Union of South Africa there is the highly organised 20th Century-Fox distribution system; Mr. Rank has a franchise here in which he can see great developments.

Meanwhile, there is a great population of the United States WHO MUST NOT BE DENIED the prospect of seeing our British pictures. Considering the great value of our market to the American product, some form of reciprocity must come.

" I can say nothing about what future arrangements may be made between the U.S. Government and our own," said Mr. Rank, " but I am sure this subject will be very fully discussed between the two countries. That, no doubt, will be after we have won the war, but the question will have to be tackled within two years. The Quota legislation will naturally be due for an overhaul anyway.

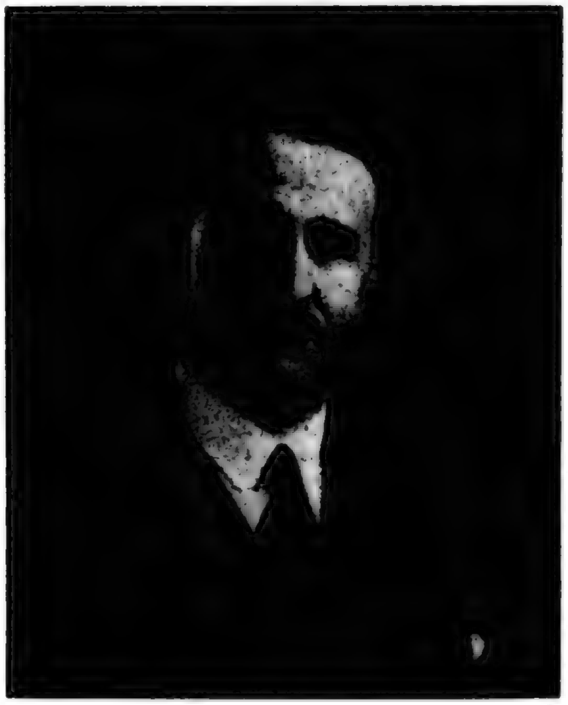
" I FEEL the Americans as a nation have too keen appreciation of the screen to refuse a welcome to any picture which measures up to their standards of quality.

" At the same time I realise that our films must be tailored for overseas sale. We have to present our wares in such a way that the patrons are interested in them first, and they will find they understand Great Britain all the better. The big films of universal appeal cannot be denied exhibition throughout the world.

" We have been under enemy fire since 1940 and have been unable to do anything in the way of re-equipment for five years, but when we are allowed to do anything in this direction our studios will be brought right up to date.

" IN the studios there are three important sub-divisions—the equipment, the production facilities and the actual work on the floor. The whole thing is a matter of higher organisation. It must never be allowed to be said that we show any lack of consideration for the independent producers.

" At the present moment we have really only Shepherds Bush and Denham, and we have given up roughly one-third of our space to outside units. Only as studios are de-requisitioned and we are able to get more space of our own back shall we be able to let them have more. When that time comes, of course, it will be much easier for our own producers.



" We in this country have the talent and we can call upon writers, directors, artistes and technicians who can adequately interpret British character. We are not afraid of comparing our work with the best that has been produced elsewhere. Our latest films show whether we can put quality into them—in technical achievement nothing has come out of Hollywood better than 'Henry V.'

" BUT there is one thing I will say straight out : I do not want to get into America if I have to be half-American to do it."

A feature of Mr. Rank's campaign for British pictures in America is the plan to build a big " shop window " theatre in the centre of New York, the establishment of which will be followed by schemes for distribution throughout the country.

" As to the rest of the world," said Mr. Rank, " I know what I am trying to do but I don't believe in talking until I have definitely accomplished something. But we are working away at our plans and that is enough for the moment. The proof of the pudding will be in the eating."

IN the last three New Year issues of the "Kine." the M-G-M chief in Britain has set out the bases upon which Anglo-American friendship should rest. He feels that in an article in September, the "Kine." accentuated unnecessarily certain differences between British and American viewpoints and was unjust to the American Trade. This year's article endeavours to provide a counter-balance

"LET'S SCRAP THE ILLUSIONS"

—Says SAM ECKMAN

JUST when the Monroe Doctrine, so far as it involved American isolationism from international affairs, was decently dead and deeply buried . . . just as all sections of our Industry in Great Britain, whether representing English or American interests, began to realise the need for united opposition to that greatest of all forms of monopoly, state control . . . someone threw a monkey-wrench into the works by suggesting that a new sort of Monroe Doctrine had been invented in the States for the express purpose of keeping British films out of American territory.

That such a suggestion should have been given space in (of all papers) the usually conservative and very well-informed KINEMATOGRAPH WEEKLY, hurt at the time; and it still hurts, although it appeared as long ago as last September and was based on a New York report, that, in your correspondent's "considered opinion," the deal between J. Arthur Rank and United Artists for the distribution of eight of his films in the States was likely to fall through. Facts have since proved the entire inaccuracy of this report.

No Coercion

" . . . Am I suggesting that there is no future for British films in the States? Far from it.

"Directly the American public is given a regular supply of the type of British pictures it WANTS to see you won't have to force the American public in.

"You won't be able to keep it out."

The grievous thing to me, however, especially after writing a series of articles in the KINE. on the vital need of Anglo-American co-operation in the film Industry, as well as in the greater sphere of international affairs, is that there should still be a certain type of journalist—frequently the anonymous New York or Hollywood "correspondent"—who delights to seize on any rumour or any quarter-truth, in order to acerbate the differences which are bound to arise on matters of detail between British and American sections of the Industry, and attempt to magnify them into major fissures.

The KINE., which has recorded the progress of the motion picture Industry throughout the world over a period of thirty-seven years, must be well aware that not now or at any other period of the Industry's history could British kinemas have continued to exist in any appreciable numbers without a regular supply of American films.

Try to imagine for a moment the drought which would exist if this source suddenly dried up, or were cut off by some outside agency. It is not only the exhibitors who would thirst; but also the entire Industry, and the many millions of Britons who depend on it for their favourite entertainment.

On the other hand, Great Britain provides Hollywood producers with the greatest proportion of their foreign revenue. without which films could not continue to be made on the same scale and of the same quality as to-day.

I stress these facts to prove what should be self-evident, but obviously to some people is not: that the British and American film Industries are mutually interdependent; vitally necessary each to the other. You could no more injure one, whether by the strangulation of State control, or even the continual pin-pricking of talk about the "Monroe Film Doctrine," "reverse quota," and so on, without injuring the other, than you could wound one part of a human body without affecting the health of the whole.

Those who suggest that some sort of conspiracy exists to keep British films out of the U.S.A. not only do grave injury to both sides of the Industry, British and American; they also prove their own lack of logic, for they often point out almost in the same breath that the Motion Picture Herald Forum, and other pointers to public opinion, show that American filmgoers do not, on the whole, react too favourably to British films.

Sincerely as one may regret this fact—and, believing as strongly as I do that the interchange of ideas between the English-speaking nations through film media is important to the whole future of the world, I regret it most sincerely—one must recognise that the picturegoers of any country will go to see films which they want to see; and nothing will force them in to films which they don't want to see. Neither American renters, nor British producers, nor monopolies (whether privately or State-controlled), nor any other force under heaven.

In this connection it is interesting to refer to an article in the *Daily Express* (18/9/44) by James Cooper, reporting a "quiz" among British serving men in the Mediterranean theatre conducted by their weekly paper, *Crusader.* "This is a British paper," Cooper points out, "but according to the poll 95 per cent. prefer American films." No one would seriously suggest that the machinations of the American film Industry were responsible for causing British Servicemen to express this preference.

Representatives of British production companies have themselves suggested that the American public needs "educating" in British films and particularly British accents. I would prefer to say that producers over here should study American tastes, or, if you like, peculiarities, just as Hollywood producers go to great pains to avoid offending English susceptibilities, and to give this country pictures which it can both understand and enjoy. I am not saying that they always succeed; but the measure of their success can be gauged by the "Crusader" poll already referred to, or any similar poll of the British public or exhibitors.

If I may venture into a little more detail, one obvious necessity is for British producers to choose subjects which have international appeal. And this ought to be easy enough, because the differences in taste between the British and American publics, so far as entertainment goes, are amazingly slight.

Having chosen his subject, however, the Hollywood producer is most careful to try to ensure that his script does not contain Americanisms which would not be understood over here, or would possibly be misconstrued. Hence the extremely careful vetting of scripts, often involving the interchange of many cables between an American company and its representatives over here, even although every major Hollywood studio has its advisers on the English language. customs, and so on.

I very respectfully suggest that British producers, with certain honourable exceptions, may have failed in the past to take into consideration the peculiarities of American likes and dislikes. I am reminded of a leading article which appeared recently in the "Times" entitled "Britain and the Tourist," reading in part: "One is the widespread insular prejudice which thinks it undignified to pay special consideration to foreigners, holding that English ways ought to be good enough for anybody." Perhaps that is a clue to the problem. In my considered opinion, formed after seventeen years in this country, it is.

In conclusion, I should like to refer to the suggestion that American film men are always saying they want British films, *but* . . .

May I assure you that, if America did not want British films, it would say so. America will never take British films merely for the sake of silencing criticism in this country, but only such British films as are acceptable to the American public and made with an eye to the American market, just as American films are made with the British market in mind. Any other policy would be appeasement; and to that the American films Industry will not lend itself.

It seems to me wholly in the interests of Anglo-American unity and understanding in our Industry that these points should be plainly, even bluntly, expressed.

Once the illusion that a film which is "good enough" for Britain must necessarily be "good enough" for the world, irrespective of whether it has been made with world markets in mind, plus the illusion that it is a Machiavelian conspiracy that keeps British films out of the States, have been scrapped there will be, as there ought to be, that free interchange of pictures which can do so much to promote understanding and good will between those two of the United Nations which, above all others, must be and remain united.

[Because Mr. Eckman felt pained at the KINE. *front page article in our issue of September 7, the Editor welcomes his frank criticism and exposition of his views thereon, and is glad to afford them publicity.*

The Editor had hoped, however, that something more constructive would have emerged than the advice to "tailor" British films to American tastes.

In this connection Mr. Rank's statement on a preceding page should be read.
—S. G. R.]

is rare for new minds or thoughts to be accepted by the Trade in this country. It is even more rare for responsible British leaders to admit that kinemas exist in the Dominions.

E have great pleasure in introducing a new, gallant, and distinguished contributor who has more constructive ideas to present to us insular folk than we have ever heard in years.

Australia Seeks Our Films, Wants Our Showmen

By Flt.-Lieut. GLEN McBRIDE

Director of Publicity for Waterman Bros. Circuit, Adelaide, S. Australia

LOSER LIAISON AND UNDERSTANDING BETWEEN THE COUNTRIES THAT MAKE UP THE BRITISH EMPIRE SHOULD BE MADE A RED LETTER ITEM ON THE KINEMA INDUSTRY'S POST-WAR AGENDA PAPER.

oon now the difficulties and disabilities of war-time trading will be replaced by problems peace will bring. I do think, however, that post-war reconstruction and adjustment can be faced with a cheerful optimism.

hen the worst of war's legacies are ironed into shape, exhibitors, in England

problems peace will bring. I do think, however, that post-war reconstruction and

e business of the kinema was built, lives thrives on showmanship, and the first tial of a showman is an alert, active . There is no sound reason why exhi- s should not plan as part of their post- reconstruction, a needed justly-earned ay. Equally sound reasoning is that a planned holiday should be turned to account.

EAKING as an Australian, and a member of the Australian kinema Industry for y years, I know that a visit by British bitors to my country would be strongly omed. I don't doubt that the other inions would be equally enthusiastic. have similar problems of trading and manship.

there is much for an Australian to learn a visit to this country, so it may be ible for an English exhibitor to add to knowledge and experience by a visit to Dominions. I end the last sentence by the word Dominions IN THE PLURAL, an Australian trip could embrace time in da or South Africa, or both.

England, as in Australia, the aim is for tructive legislation and trade practice. ing at one target, methods and arguments , even though the variation is only in l detail it is still worth discussion and y. How better than by personal contact.

advantages come to the British exhibitor by the strength he puts into the C.E.A., e must certainly be some wisdom in seek- to extend to an Empire strength. It is an impossibility that personal contacts friendships might eventually lead to dic Empire conferences, nor beyond the ds of imagination that one day we may a world conference of exhibitors. The ntages to be gained are apparent to thoughtful exhibitor.

would not advocate a "casual dropping on Australia," but rather suggest an ned visit by a number of exhibitors programme first arranged by the A. and the Australian Exhibitors' Asso- ion. Of course, no such trip would be all no play.

o know that many Australian exhibitors re awake to the advantages of a visit to ountry. In fact two of my company's directors, Ewen and Clyde Waterman, hope to arrive here in the Spring of 1945.

AUSTRALIAN EXHIBITORS ARE KEENLY INTERESTED THAT BRITISH FILM PRODUCTION SHALL BECOME FULLY COMPETITIVE WITH THE U.S.A. IF THIS HOPE BECOMES FACT MUCH GOOD WILL RESULT. THERE WOULD BE SOMETHING LOST TO THE SCREEN, HOWEVER, SHOULD THE ENGLISH STUDIOS, STRIVING FOR SUCCESS, SACRIFICE ITS INDIVIDUALITY, FOR EACH COUNTRY HAS IMPRESSED ITS FILMS WITH A QUALITY PECULIARLY ITS OWN.

I UNDERSTAND that many English exhibitors favour first a concentration by British studios on medium and low cost productions. I shudder and look back to that time when this type of film in Australia kept thousands of people away from the kinema, when a British film or programme was being screened.

While realising that every film cannot be in the £100,000 or more class, it is at least certain that the spectacular and expensive productions are the props that have carried the kinema ever forward.

There is certainly a market in England for films starring local celebrities, but such films have only a provincial value and do nothing to uphold the prestige of the screen, and except in rare instances are a bad advertisement abroad.

I would in all seriousness suggest that in striving for a renaissance of British films, producers might do well to entertain the thought of subscribing to a fund that would be used to buy in and put on the shelf any English productions that might prove detrimental to prestige outside this country. After all, these films abroad only win a hundred or two pounds in cash. The harm they do cannot be estimated.

When British prestige as a film production centre is completely established, a smattering of cheap films will not have any importance. Have producers here considered the importance of the Dominions as medium to complete their cycle of entertainment?

NO studios output can be called wholly complete unless it takes some account of outdoor adventure films. As Canada has helped Hollywood to complete its cycle of entertainment with many stories of the R.N.W.M.P., so could Australia play a major rôle for England. Do English producers know that the men who police the Australian wilds have exploits of endurance and courage to their credit that is on a par with anything in the Empire?

Here is material from which an enterprising pioneer can reap a rich harvest. I would recommend to the notice of producers Ion Idriess's little known Book *Man Tracks*, published in England by Jonathan Cape. Along the Barrier Reef of North-East Australia lie islands that spell romance and adventure. Potential film wealth. Pearl or bêche-de-mer fishing, gold discovery, early settlement, wild blacks, are still part of Australian life.

Australia, with its limited population, has no present opportunity to become a great film production centre. It is unlikely that producers could be persuaded to send to Australia to make what can just as well, or better, be made here.

But certainly go out after our trade. You have not. Done in the right way it could be a profitable venture. Cheaply, sketchily, it might prove calamitous. Soon air travel will be available, Australia within hours of England.

First-rate director, stars, technicians, equipment, story, would be needed to do justice to the subject. At a first attempt one complete Australian story could be made, and necessary shots taken to complete in England one or two films that linked both countries. It would mean more than just loading a team on an aircraft and wishing them godspeed.

Proper advice on conditions outback and men with knowledge of the country would be needed as adviser and guides.

If the job is done let it be done wholeheartedly and the reward will be great.

FILMS ARE BOOMING IN SOUTH AFRICAN CITIES

Britain's Prestige Is High: Keen Demand For Our Pictures

By W. GLENVIL HALL, M.P., Vice-President of the British Film Producers Association; a Member of the Parliamentary Empire Union Delegation which has just returned from a Goodwill Tour of South Africa

THE DISTRIBUTION OF FILMS IN SOUTH AFRICA HAS IN THE PAST BEE ALMOST ENTIRELY IN THE HANDS OF AFRICAN CONSOLIDATE THEATRES, LTD., THE ORGANISATION CONTROLLED BY I. W. SCHLESINGE

In recent years, however, Hollywood has begun to challenge this supremacy, and least one American concern has now erected houses of its own in most of the princip centres of the Union.

In Johannesburg, for example, a city of shining metal and skyscrapers, hardly fi years old, yet already spread over eighty-four square miles, African Consolidated h sixteen kinemas and 20th Century-Fox eight. Altogether, in the ten principal towns South Africa, Schlesinger owns forty-five kinemas to twenty-four owned by Americ interests.

Some people in that country are inclined to the view that, so far as kinema-building is concerned, saturation point has been reached, but this opinion is not shared by those most closely in touch with the situation.

The latter believe that the picture-going habit, already pretty widespread, will greatly extend in the next decade. I predict, therefore, that many more houses will be erected, particularly in the suburbs of the larger towns where land is not so difficult to procure and not nearly so expensive as nearer in. In the centre of Johannesburg and Cape Town plots, 100 x 200 ft., *when available*, fetch as much as £125,000 to £150,000.

Audiences in the Union, I found, had much the same tastes as British filmgoers. "In Which We serve," "Mrs. Miniver," "Millions Like Us," and similar war pictures, had a great vogue, but, to-day, war pictures as such, unless of outstanding merit, are no longer popular, though, it must be added, films with a war background can still be shown with success if the story really is a story with romantic and human qualities.

Programmes usually consist of only one feature film of about 8,000 to 10,000 ft. in length, two news-reels, a cartoon and an educational or documentary short. Two feature films in the same show, though comm here, is a rarity there.

One universal feature in all kinemas th is the practice of breaking the programme the middle to flash advertisements on screen. These usually take the old-fashi form of "stills," but some of them are up date talkies cleverly done and often show humorous ingenuity and pulling power.

Nowhere in the Union does the price admission go as high as in England. T highest price of a seat in the best house 4s. 1d., which includes 1s. Entertainment T and 1d. Union Tax.

The stand made by Great Britain with Dominions and Colonies against the A Powers in the dark days earlier in the has won this country enormous prestige.

Everywhere I went throughout Africa, fr Cairo to the Cape, I found the greatest g will and even affection expressed towards Everywhere, including the Union wh politics are somewhat embittered, people w anxious both to buy British goods and to British films, and complained that far few of our pictures came their way.

Let us hope that in the years ahead the f Industry here will realise what an opportu presents itself and will find ways and mea to seize it with both hands.

Colour Will Predominate

Says SAM SMITH

MY chief impression about post-war film production is that everybody who is contemplating making worthwhile pictures must think much more in terms of colour than heretofore.

I have had two pictures to handle which have shown me what business can be done by a picture which is well directed and produced and has the additional value which colour gives.

"In Which We Serve" was the first and "Western Approaches" the second, and one has only to see the latter and imagine it in black-and-white to realise how greatly the film has benefited by the use of Technicolor.

This leads me to prophesy that 12 months after the war as much as 80 per cent. of the best pictures will be in colour.

I believe this so strongly that I am taking steps to have Worton Hall studios equipped with sufficient lighting facilities as will enable Technicolor films to be made there. It has been proved in "Western Approaches" how beautiful exteriors can be in colour, and we have plenty of beauty spots in Great Britain which would make charming colour backgrounds.

My own plans for post-war production are not yet complete, but I hope to make about eight films a year. Whether any of these will be in colour depends on circumstances.

VERY, VERY MANY HAPPY RETURNS! . . . .

A TWENTY-FIRST Birthday is always an outstanding event, and the coming-of-age of the Cinematograph Trade Benevolent Fund is one that may justly be celebrated by all connected with the Cinematograph Industry.

Twenty-one years ago I launched the first Appeal to the Trade to support their own newly formed Benevolent Fund. This Appeal met with a certain amount of success, which with continued hard work and growing support yearly, increased, until some ten years later the Fund Council could at last feel we were getting established.

The Tenth Birthday seemed to me to be the turning point in Trade support and interest. Various big efforts were made, with increasing success, until to-day, with "Cinema Day" firmly established and other revenue-producing activities, the Board of Management can regard the future with lessening anxiety.

It is with happy memories and profound gratitude that I look back on the support which all have so willingly given me. We, unfortunately, lost the kindly interest of Sir William F. Jury, our President, last year, and I feel it a great honour to have been elected as his successor.

The Fund has assisted over 5,200 individual cases, and "Glebelands" has received over 750 convalescent guests, apart from our permanent residents, since it was opened in 1936.

Many on the Fund's pension list have had their circumstances eased to a very considerable extent by the weekly remittance they have received, whilst many others have been financially assisted ove temporary misfortunes.

Much has been done; still more remains do. Those of the Industry who have gi their services in the present war must looked after, and helped, if need be, on th return to civil life. Many of the older me bers of the Trade who, in spite of their a and all the exigencies encountered in wa time, have been carrying on will undoubte have to make room for younger people retur ing—the Fund must, and will, stand behi them in their difficulties.

It is probable that the change to a peace-time footing will of necessity be sl calls on the Fund are likely to be heavy, bea the need for preparation for the period transition.—**REGINALD C. BROMHEA**

President and Chairman.

GFD

GENERAL FILM DISTRIBUTORS LTD.
RENTING ORGANIZATION

Noel Coward's **"BLITHE SPIRIT"** in Technicolor
(TWO CITIES)
Rex Harrison, Constance Cummings, Kay Hammond and Margaret Rutherford
Directed by David Lean

"WATERLOO ROAD" (GAINSBOROUGH)
John Mills, Stewary Granger, Alastair Sim
Directed by Sidney Gilliat

"GYPSY WILDCAT" in Technicolor (UNIVERSAL)
Maria Montez, Jon Hall, Peter Coe
Directed by Roy William Neill

"THEY WERE SISTERS" (GAINSBOROUGH)
Phyllis Calvert and James Mason
Directed by Arthur Crabtree

"ALLERGIC TO LOVE" (UNIVERSAL)
Martha O'Driscoll, Noah Beery, Jnr.
Directed by Edward Lilley

"THE CLIMAX" in Technicolor (UNIVERSAL)
Susanna Foster, Turhan Bey, Boris Karloff
Directed by George Waggner

"MY GAL LOVES MUSIC" (UNIVERSAL)
Bob Crosby
Directed by Edward Lilley

"RECKLESS AGE" (UNIVERSAL)
Gloria Jean
Directed by Felix E. Feist

"THE MERRY MONAHANS" (UNIVERSAL)
Donald O'Connor, Jack Oakie, Peggy Ryan
Directed by Charles Lamont

"MEN OF TWO WORLDS" in Technicolor
(TWO CITIES)
Eric Portman with Robert Adam
Directed by Thorold Dickinson

"I'LL BE YOUR SWEETHEART"
(GAINSBOROUGH)
Margaret Lockwood, Vic Oliver with MichaelRennie and Peter
Directed by

REAT BRITAIN'S FOREMOST
TSTANDING FILMS FOR 1945

"SAN DIEGO, I LOVE YOU" (UNIVERSAL)
Jon Hall, Louise Allbritton with Edward Everett Horton
Directed by Reginald Le Borg

"PEARL OF DEATH" (UNIVERSAL)
Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson
Directed by Roy William Neill

"BOWERY TO BROADWAY" (UNIVERSAL)
Maria Montez, Susanna Foster, Jack Oakie, Turhan Bey
Directed by Charles Lamont

"GHOST CATCHERS" (UNIVERSAL)
Olsen and Johnson
Directed by Edward F. Cline

"SINGING SHERIFF" (UNIVERSAL)
Bob Crosby
Directed by Leslie Goodwins

"HOUSE OF FEAR" (UNIVERSAL)
Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson
Directed by Roy William Neill

"MURDER in the BLUE ROOM" (UNIVERSAL)
Anne Gwynne, Grace McDonald, Donald Cook
Directed by Leslie Goodwins

"BABES ON SWINGSTREET" (UNIVERSAL)
Peggy Ryan, Anne Blyth, Marion Hutton, Freddie Slack and his Orchestra
Directed by Edward Lilley

"SOUTH OF DIXIE" (UNIVERSAL)
nne Gwynne, David Bruce
Directed by Jean Yarbrough

PASS TO ROMANCE" (UNIVERSAL)
a O'Driscoll, Noah Beery, Jnr.
Directed by Leslie Goodwins

Second Battle of London"
Castleton Knight; Commentary by E. V. H.

AND NOW FOR THE FUTURE

"CAN'T HELP SINGING" in Technicolor
Deanna Durbin, Robert Paige, Akim Tamiroff

Walter Wanger's
"SALOME, WHERE SHE DANCED"
Yvonne de Carlo in Technicolor

"FRISCO SAL"
Susanna Foster, Turhan Bey, Alan Curtis

"THE SUSPECT"
Charles Laughton, Ella Raines

"LADY ON A TRAIN"
Deanna Durbin

"SEE MY LAWYER"
Olsen and Johnson

"SUDAN" in Technicolor
Cast to be announced

"SHE GETS HER MAN"
Joan Davis

"VOICE OF THE PLAINS"
Allan Jones

Walter Wanger's
"NIGHT IN PARADISE"
Turhan Bey, Louise Allbritton in Technicolor

"QUEEN OF THE NILE"
Maria Montez, Jon Hall, Turhan Bey
in Technicolor

"UNCLE HARRY"
The Great Stage Hit

"ENTER ARSENE LUPIN"
Ella Raines, Charles Korvin

"THAT'S THE SPIRIT"
Peggy Ryan, Jack Oakie

"SONG OF THE SARONG"
Cast to be announced

"NIGHT CLUB GIRL"
Vivian Austin

"STARS OVER MANHATTAN"
The Andrews Sisters

Gloria Jean in
"DESTINY" :: "THE FAIRY-TALE MURDER" :: "I'LL REMEMBER APRIL"

Abbot and Costello in
"NAUGHTY NINETIES" :: "YOU HYPNOTIZE ME" :: "HERE COME THE CO-EDS"

GENERAL FILM DISTRIBUTORS LTD., 127, WARDOUR ST., LONDON, W.

The President, S. W. CLIFT Urges:

THE NEED OF FUTURE TALKS

MY year of office as President of the C.E.A. is proceeding apace. It will have been a very full year. What matters, outside less important domestic affairs, have come before the Association? Many, I venture to say, are of the utmost importance, and will have a far-reaching effect.

e have had many meetings with the officials of the N.A.T.K.E. on the questions of War Bonus and the fixation of catering wages. These matters have been disposed of to the satisfaction of both sides.

THE Joint Committee of C.E.A. and K.R.S. has met many times, and I cannot speak too highly of the efforts of all its members to clear up differences which have so long existed between the two sections of the Trade. The result has been that the "established formula" has gone. The S. List is dead, and Barring has gone through the closest examination.

nfair Barring is a menace to the exhibitor and unfair to the picture-going public. Great progress has been made by this Committee, and as President of the C.E.A. I should like to thank my opposite number, the President of the K.R.S., for the way in which he and his members have discussed many difficult matters with our side, and for the splendid help they have given and will, I am sure, continue to give.

THEN we have had before us what is known as the Monopoly Report. My General Council decided upon an excellent Committee, and I say once again that the debates over which I presided reached a very high level, and prove once again that our Industry, which has grown to such a magnitude and to such a place of importance from a national point of view, possesses many members of outstanding business acumen and experience.

his Committee has produced a very concise report, not, I am afraid, a unanimous one, but nevertheless such as seemed to be to the satisfaction of the majority.

ay I appeal to the minority to now support the majority findings? This is an important moment in the history of our Industry, and I should love to fight any issue if I had the whole exhibiting Industry united, determined to prove that we are big enough to sink differences and fight on one front together.

am in support of a National Agreement with the N.A.T.K.E., but I clearly should want to reserve to the Branches the right to determine rates of pay.

AM not in favour of the Cinema Managers' Association, as at present constituted, and I never shall be. The blunders of the Executive of this body have alienated any sympathy which any members of my Association ever possessed.

et us look forward and not backwards. Let us, in the greatest form of entertainment ever known, be determined to keep our affairs at a high level. Good, clean entertainment in the healthiest of surroundings will mean continuous popularity with the great British public.

ay I wish you and your readers, and especially my own members, a Happy Christmas and a far better and happier New Year?

ON ALL SUBJECTS LET US BE UNITED

IN THIS ARTICLE, THE C.E.A. PRESIDENT, WHO HAS DONE OUTSTANDING WORK IN A YEAR FRAUGHT WITH QUESTIONS AND PROBLEMS THAT HAVE NEVER BEFORE BEEN SO NUMEROUS OR COMPLICATED, DEALS PARTICULARLY WITH THE REPORT.

HE MAKES A SPECIAL APPEAL THAT DIFFERENCES SHOULD BE SUNK AND THAT, IN THE TRUE SPIRIT OF BRITISH DEMOCRACY AND LOYALTY, THE MINORITY SHOULD ACCEPT THE FINDINGS OF THE MAJORITY.

IN VIEW OF THE COMING STRUGGLE WITH LABOUR IN ALL INDUSTRIES, IT IS NOTEWORTHY THAT HE PLEADS FOR A NATIONAL AGREEMENT WITH THE WORKERS.

SOLVING MONOPOLY REPORT DIFFERENCES

By G. H. SCARBOROUGH

The Vice-President

THE Monopoly Report is the major political issue to-day. Opinions vary upon it. Some people go so far as to think it is an Independent Exhibitor's charter.

Others treat it, as I do, from the standpoint that if many of its proposals become operative it is going to do a lot of good not only for Independents but also for independent producers.

There is no doubt that one of the things of the greatest importance to the Trade in the future is the promotion and stimulation of the healthy and sound British independent film production. Where this is coming from at the moment, with shortage of studio space, an absence of equipment, and, above all, with so many of the production technicians away on various forms of national service, is difficult to predict.

There is, at the moment, a lot of discussion about the Tribunal as recommended by the Monopoly Report. As far as I can see every section of the Trade, including the C.E.A., is opposed to the kind of Tribunal recommended by the Report. At the time of writing I do not know what the other societies are going to recommend, but all I would say is that something more than negative opposition is required.

Fortunately, the C.E.A. has put forward a constructive proposal. It says that, like the other bodies, it does not want a Tribunal of the kind suggested by the Council. It *does* say that there should be an Arbitration Board to which any dispute could be referred.

These disputes would go to the Board of Trade who would be required, in the first instance, to remit them to the appropriate societies with an intimation that if they failed, they should come back to the Board of Trade who would appoint an Arbitrator for the purpose.

To call this Government intervention seems to me a misuse of words. All it amounts to is the fact that if the Trade is unable to solve its problems then any individual affected should have the right to go to the Board and say: "As there is no solution for this within the Trade, will you appoint an Arbitrator to settle it?"

I think it very probable that after some further consideration on the matter the C.E.A. solution will be the one adopted by the whole of the Industry.

I appreciate there are at the present time differences amongst our membership, but I am not at all apprehensive that these difficulties are going to persist indefinitely.

In fact, I anticipate that as soon as the whole Trade gets down to the question of coming legislation on the Kinematograph Films Act we shall profit by the experience of the past and that we shall find a solution.

1st 20th-Fox 2nd Paramount 3rd M-G-M

THAT IS THE RESULT (VERY CLOSE) OF THE 1944 BOX OFFICE STAKES

A Year of Great Pictures

As Usual, The Judge Is

R. H. ("Josh") BILLINGS

THE fight for leading places in the 1944 Stakes was the closest and keenest since the " Kine. Book of Form " was established. Nevertheless, the photographic finish leaves no doubt as to the leading Renter, even if it does not reveal the biggest money-making film of the year.

We have gone over the ground many times, and at least a dozen films must come into the reckoning, but we defy anybody, without accountant's figures, to single out the biggest box-office success.

There is, however, something very important to read into the closeness of the finish, and that is that the Industry, by sponsoring so many great pictures in the fifth year of war, has not only proved itself, but made an important contribution to the maintenance of national morale. Millions each week find escape from war cares in the kinema, and the Trade should be proud of this fact and the Government grateful.

Now to return to the best films and output of the year. On this occasion the month-by-month results were not an infallible guide. M-G-M had a high percentage of placed pictures, but it is the wins that are the deciding factor, and in naming the winners we also had to take into account the company they kept and beat. For instance, in September, Paramount ran both " Going My Way " and " Story of Dr. Wassell," and they not only dead-heated, but ran up against some of the best pictures of the year.

We couldn't divide them, and neither could the Renters themselves, let alone the Exhibitors. What's more, it will be at least 1945 before all the returns are in, so fast and consistently are these two great pictures running. These two films, therefore, counted nearly double when we set about the task of estimating the value of Renter output. And, believe it or not, nearly all the know-alls were dead scared of " Dr. Wassell "!

Why 20th Century-Fox Won

And that brings us to the age-old question of star values. The majority of the films that made the grade in 1944 had star, title and story values in the order given. The one mighty exception was "The Sullivans" (Twentieth Century-Fox), that had more, it had a heart. Many are inclined to turn their back upon the star system, but, after all, the public creates the stars, and what's more natural than that it should hitch its wagon to meteors of its own making?

The sensational success of "Dr. Wassell" was a shining illustration. The popularity of Gary Cooper obviously outweighed the public's antipathy to war films and a title which meant nothing to English audiences. These facts are something which star panners are well advised to digest. Incidentally, it would do no harm if British studios paid a little more attention to star building.

The number of reissues played during 1944 was particularly high, and their success at the universal box-office was further endorsement of the star policy. But individual stars do not shine for ever and neither can their call-up be delayed indefintely—Hollywood is now beginning to feel the pinch—and the pictures Trade shown during the last quarter of 1944 revealed a definite shortage of attractive leading men.

It is more than possible that the shortage will be reflected in the 1945 receipts. There is, however, one solution, both Renter and Exhibitor must learn to sell their pictures. Since the war, advertisements in the lay Press have shown a lamentable lack of imagination. It's well to remember that the boom won't last for ever.

But back to the successes of 1944. We have, as our opening tabulation shows, made Twentieth Century-Fox Number One Renter of the year. Our reasons are these: "Song of Bernadette," "Jane Eyre," "Sweet Rosie O'Grady," "The Sullivans," "The Lodger," "Irish Eyes Are Smiling," "Home In Indiana," "Buffalo Bill," "Pin-Up Girl," "Greenwich Village," "The Girls He Left Behind Him," "Claudia," thirteen other attractive feature releases and thirteen first-class reissues.

While paying tribute to Twentieth Century-Fox, we would also like to hand a bouquet to their Publicity Department. We approached all the leading Renters for the total of their releases for 1944 and the Publicity Department of Twentieth Century-Fox furnished us with the most business-like particulars. They not only gave the actual numbers and release dates, but bracketed the reissues and underlined the Technicolor offerings. Service still counts even in war time.

Paramount, too, had a very fine record of big pictures, and made a terrific last-minute spurt with "For Whom The Bell Tolls," "Going My Way," "Story of Dr. Wassell" and "Double Indemnity." The rest of their year's releases were also of high standard.

M-G-M were well to the fore, and their impressive list of first features included "The White Cliffs of Dover," "Song of Russia" (a real turn up), "Thousands Cheer," "Madame Curie," "Two Girls and a Sailor" and "Gone With the Wind" and "Little Nellie Kelly," two outstanding reissues, and "The Memphis Belle," one of the best documentaries of the year. An all-star output of 40 pictures, with seven in Technicolor, is no insignificant con-

BEST OUTPUT

1. Twentieth Century-Fox ; 2. Paramount ; 3. M-G-M.

BIGGEST WINNERS

For Whom the Bell Tolls (Paramount) ; *This Happy Breed* (Eagle-Lion) ; *Song of Bernadette* (Twentieth Century-Fox) ; *Going My Way* (Paramount) ; *This is the Army* (Warner) ; *Jane Eyre* (Twentieth Century-Fox) ; *The Story of Dr. Wassell* (Paramount) ; *Cover Girl* (Columbia) ; *White Cliffs of Dover* (M-G-M) ; *Sweet Rosie O'Grady* (Twentieth Century-Fox) ; *The Sullivans* (Twentieth Century-Fox) ; *Fanny by Gaslight* (General F.D.).

BEST BRITISH FILM

This Happy Breed (Eagle-Lion).

RUNNERS-UP

Fanny by Gaslight (General F.D.) ; *The Way Ahead* (Eagle-Lion) ; *Love Story* (Eagle-Lion).

BEST DOCUMENTARIES

Tunisian Victory (Butcher's) ; *The Memphis Belle* (M-G-M).

BEST MUSICALS

Sweet Rosie O'Grady (Twentieth Century-Fox) ; *Cover Girl* (Columbia) ; *Irish Eyes are Smiling* (Twentieth Century-Fox).

BEST REISSUES

Gone With the Wind (M-G-M) ; *Snow White and Seven Dwarfs* (RKO-Radio) ; *Rebecca* (United Artists).

MOST CONSISTENT ESTABLISHED STARS

Gary Cooper, Bing Crosby, Bette Davis, Robert Taylor, Betty Grable, Rita Hayworth, Deanna Durbin, Irene Dunne, Spencer Tracy, Greer Garson, Joan Fontaine, Ingrid Bergman.

MOST POPULAR BRITISH STARS

George Formby, Stewart Granger, James Mason, Phyllis Calvert, Margaret Lockwood, Patricia Roc.

BEST NEWCOMERS

AMERICAN. — Jennifer Jones, Donald O'Connor, Peggy Ryan, Gloria De Haven, June Allyson, Sonny Tufts, Danny Kaye.

BRITISH.—Jean Kent. Peggy Cummins, Sheila Sims, Barbara White, Patricia Medina.

BEST COMEDY TEAM

Bud Abbott and Lou Costello.

BEST BRITISH DIRECTORS

David Lean (*This Happy Breed*) ; Anthony Asquith (*Fanny by Gaslight*) ; Carol Reed (*The Way Ahead*).

The Triumph of British Pictures In Greatest Vintage Year

bution in war-time, or, for that matter, any her. box office needs.

Some may be a little surprised to find neral F.D. so far down in the list, but the ason is clear. In the first place, the race s so close that there's very little to choose tween the first five Renters, and in the ond Eagle-Lion was established as an in- vidual Renting concern under the Rank nner and was responsible for the release of This Happy Breed," "The Way Ahead" d "Love Story," three superlative films hich normally would have gone to General. other words, Mr. Rank divided his films d, as a result, General fell below the first ee. Had General handled both outputs ey would, no doubt, have been back in their l place. Nevertheless, their line-up totalled r 60 pictures, including "Fanny By Gas- ht" and eight other British pictures, a uple of Deanna Durbin's, both big box-office opositions, one Abbott and Costello, three chnicolor "turn-ups," a host of capital sup- rting features, innumerable first-class shorts d, of course, the G.B. News.

Warner lacked numbers, but not winners. eir output, although comparatively small, ntained such big winners as "This Is the my," "Now Voyager," "The Desert Song," The Hard Way," "Passage to Marseilles" d "The Mask of Dimitrios."

Eagle-Lion, too, had quality rather than antity, and "This Happy Breed" was the um in their rich and compact basket.

Columbia had one of the best musicals of e year, "Cover Girl," "Sahara," one of the w successful war pictures, and "Bell Bottom orge," a British winner. They also had a nsistent output of first and second features. d they've made a flying start for 1945 with A Song to Remember," an obvious money inner if ever there was one. In fact, all e major Renters have done their stuff.

The month-by-month winners are as llows:—

JANUARY.—"Now Voyager" (Warner, tty Davis and Paul Henreid) and "Sweet sie O'Grady" (Twentieth Century-Fox, tty Grable and Robert Young) were the best the month, and "Bell Bottom George" lumbia, George Formby and Anne Firth), nfortably filled third place. "Thank Your cky Stars" (Warner, Eddie Cantor and ward Everett Horton) was fourth. "Miracle Morgan's Creek" (Paramount, Eddie acken and Betty Hutton), "Flesh and ntasy" (General, Charles Boyer and rbara Stanwyck), and "The Sky's the mit (RKO-Radio, Fred Astaire and Joan slie), were the most distinguished of the o-rans. "Wuthering Heights" (United tists, Laurence Olivier and Merle Oberon), Mutiny on the Bounty" (M-G-M, Charles ughton and Clark Gable), and "Garden of lah" (New Realm, Marlene Dietrich and arles Boyer), were the leading reissues, and l they give the new films a run for their ney!

FEBRUARY. — "This is the Army" arner, George Murphy and Joan Leslie), s a popular winner, but it had to move to t "Jane Eyre" (Twentieth Century-Fox, n Fontaine and Orson Welles). First and ond were two of the best money-makers of e year. "Lassie Come Home" (M-G-M, ddy McDowall and Donald Crisp), and Sahara" (Columbia, Humphrey Bogart and Carrol Naish), tied for third place. "Lost gel" (M-G-M, Margaret O'Brien and James ig), was a very close runner-up. "San metrio London" (Ealing, Walter Fitzgerald l Mervyn Johns), also made its presence . "Road to Singapore" (Paramount, Bob pe and Bing Crosby), and "The Man Who oke the Bank at Monte Carlo" (Twentieth Century-Fox, Ronald Colman and Joan Bennett), were the best of the reissues.

MARCH.—"Phantom of the Opera" (General, Susanna Foster and Nelson Eddy), was first, "The Lodger" (Twentieth Century-Fox, Merle Oberon and George Sanders), and "Thousands Cheer" (M-G-M, Kathryn Grayson and Gene Kelly), tied for second place, and "The Girls He Left Behind" (Twentieth Century-Fox, Alice Faye and Carmen Miranda), was close-up fourth. "Northern Pursuit" (Warner, Errol Flynn and Julie Bishop), "Tarzan's Desert Mystery" (Radio, Johnny Weissmuller and Johnny Sheffield) and "Candlelight in Algeria" (British Lion, James Mason and Carla Lehman), were the most conspicuous of the rest. "Good-bye, Mr. Chips" (M-G-M, Robert Donat and Greer Garson) was a challenging reissue.

APRIL.—"His Butler's Sister" (General, Deanna Durbin and Franchot Tone), set a pretty gallop for the April Stakes, "The Sullivans (Twentieth Century-Fox, Thomas Mitchell and Anne Baxter), confounded the critics and exhibitors by bounding into second place, and "Madame Curie" (M-G-M, Greer Garson and Walter Pidgeon), was barely a nose behind, third. "The Hard Way" (Warner, Ida Lupino and Dennis Morgan), was easily the best of the rest. "Snow White and the Seven Dwarfs" (RKO-Radio, Disney Cartoon) was the reissue of the month and all but beat the field. The other reissues to register were "Prisoner of Zenda (New Realm, Ronald Colman and Madeleine Carroll) and "Mark of Zorro" (Twentieth Century-Fox, Tyrone Power and Linda Darnell).

MAY.—"The Desert Song" (Warner, Dennis Morgan and Irene Manning), and "Song of Russia" (M-G-M, Robert Taylor and Susan Peters), passed the post together. "Ali Baba and the Forty Thieves" (General, Maria Montez and Jon Hall), and "Buffalo Bill" (Twentieth Century-Fox, Joel McCrea and Maureen O'Hara), also tied for third place, while "A Guy Named Joe" (M-G-M, Spencer Tracy and Irene Dunne), was close on their tail. "The Beautiful Cheat" (Columbia, Rosalind Russell and Brian Aherne), "Four Jills in a Jeep" (Twentieth Century-Fox, Kay Francis and Carole Landis), "Melody Inn" (Paramount, Dorothy Lamour and Dick Powell), and "Tender Comrade" (RKO-Radio, Ginger Rogers and Robert Ryan), were other outstanding runners in a crowded and distinguished field. Incidentally, there were no big reissues to set the pace.

JUNE.—"Fanny By Gaslight" (General, Phyllis Calvert and James Mason), romped home and was one of the best and biggest money spinners of the year. "Destination Tokyo" (Warner, Cary Grant and John Garfield), was a fair second, and "The Purple Heart" (Twentieth Century-Fox, Dana Andrews and Richard Conte), and "See Here, Private Hargrove" (M-G-M, Robert Walker and Donna Reed), deadheated for third place. "Gone With the Wind" (M-G-M, Vivien Leigh and Clark Gable), and "Pygmalion" (General, Leslie Howard and Wendy Hiller), were the reissues, and they beat all but "Fanny By Gaslight." The "doodle-bugs" started in this month and made the going particularly heavy.

JULY.—"The Way Ahead" (Eagle-Lion, David Niven and Stanley Holloway), was first by many lengths. "Broadway Rhythm" (M-G-M, George Murphy and Ginny Simms), was next best and "Prince O'Rourke" (Warner, Olivia de Havilland and Robert Cummings), was third. "In Our Time" (Warner, Ida Lupino and Paul Henreid," and "Ministry of Fear" (Paramount, Ray Milland and Marjorie Reynolds) were the most prominent of the rest. "Lady Hamilton" (Ealing, Vivien Leigh and Laurence Olivier), was the leading reissue and one of the winners of the month. "The "doodle-bugs" did their damnedest at this period, hence a small field.

AUGUST.—"For Whom the Bell Tolls" (Paramount, Gary Cooper and Ingrid Bergman), was the winner of the month, but it only short-headed "This Happy Breed" (Eagle-Lion, Robert Newton and Celia Johnson). "Pin-Up Girl" (Twentieth Century-Fox, Betty Grable and Joe E. Brown), was barely a nose behind. "Lady in the Dark" (Paramount, Ginger Rogers and Ray Milland), was close up fourth. "Two Girls and a Sailor" (M-G-M, Van Johnson and June Allyson), "Up In Arms" (RKO-Radio, Danny Kaye and Dinah Shore), and "A Canterbury Tale" (Eagle-Lion, Eric Portman and Sheila Sim), were other notable contestants. "Up In Mabel's Room" (United Artists, Marjorie Reynolds and Dennis O'Keefe), was the turn up. "In Old Chicago" (Twentieth Century-Fox, Alice Faye and Tyrone Power), and "Man in the Iron Mask" (United Artists, Louis Hayward and Joan Bennett), were the reissues.

SEPTEMBER.—The September Stakes was the closest race of the year. "Going My Way" (Paramount, Bing Crosby and Barry Fitzgerald), was a brilliant winner, but only beat "The Story of Dr. Wassell" (Paramount, Gary Cooper and Laraine Day), by a hair's breadth. "Song of Bernadette" (Twentieth Century-Fox, Jennifer Jones and William Eyth), and "Cover Girl" (Columbia, Rita Hayworth and Gene Kelly), tied for third place immediately behind. There was, it will be observed, practically nothing to choose between the win and place "horses." "Passage to Marseille" (Warner, Humphrey Bogart and Michele Morgan), and "Murder in Thornton Square" (M-G-M, Charles Boyer and Ingrid Bergman), were the only other new pictures to make their presence really felt in this exhalted company. "Little Nellie Kelly" (M-G-M, Judy Garland and George Murphy), "That Night in Rio" (Twentieth Century-Fox, Alice Faye and Don Ameche), and "If I Had My Way" (General, Bing Crosby and Gloria Jean), were the reissues. They were not disgraced.

OCTOBER.—Here we had another distinguished field, the leader of which was "The White Cliffs of Dover" (M-G-M, Irene Dunne and Alan Marshall). "Christmas Holiday" (General, Deanna Durbin and Gene Kelly), was second and "Double Indemnity" (Paramount, Barbara Stanwyck and Fred MacMurray), "Cobra Woman" (General, Maria Montez and Jon Hall), and "Home in Indiana" (Twentieth Century-Fox, Walter Brennan and Charlotte Greenwood), deadheated for third place. "The Seventh Cross" (M-G-M, Spencer Tracy and Singe Hasso), "Show Business" (RKO-Radio, Eddie Cantor and George Murphy), and "The Hairy Ape" (United Artists, William Bendix and Susan Hayward), were easily the best of the rest. "Rebecca" (United Artists, Laurence Olivier and Joan Fontaine) was the best of the reissues and not far behind the best of the month.

NOVEMBER.—"Love Story" (Eagle-Lion, Margaret Lockwood and Stewart Granger), was the winner, "2,000 Women" (General, Phyllis Calvert and Jean Kent), was second, and "The Mask of Dimitrios" (Warner, Sydney Greenstreet and Zachary Scott), was third. "Dragon Seed" (M-G-M, Katharine Hepburn and Walter Huston), "Lost in a Harem" (M-G-M, Abbott and Costello), "Greenwich Village" (Twentieth Century-Fox, Carmen Miranda and Don Ameche) and "The Hitler Gang" (Paramount, Robert Watson and Alexander Pope), were the runners-up. There

Continued on page 46

Results of the Box-Office Stakes

Continued from page 45

was not a great deal to choose between the field. "Stella Dallas" (Ealing, Barbara Stanwyck), was the best of the reissues.

DECEMBER. — "In Society" (General, Abbott and Costello), was the winner, and "Irish Eyes Are Smilin'" (Twentieth Century-Fox, June Haver and Dick Haymes), and "Bathing Beauty" (M-G-M, Red Skelton and Esther Williams), tied for second place. "Rainbow Island" (Paramount, Dorothy Lamour and Eddie Bracken), was fourth. "Marriage is a Private Affair" (M-G-M, Lana Turner and John Hodiak), "Hail the Conquering Hero" (Paramount, Eddie Bracken and William Demarest), and "Between Two Worlds" (Warner, John Garfield and Sydney Greenstreet), were the most prominent of the others. "Fanny By Gaslight" (General, Phyllis Calvert and James Mason), and "Thief of Bagdad" (Ealing, Sabu and Conrad Veidt), were the money-spinning reissues.

RKO-Radio, too, were well up in the list of Renters and "Snow White and the Seven Dwarfs," a smashing reissue, "Up In Arms," introducing a great new comedian in Danny Kaye, "Show Business," "Tender Comrade" and "Tarzan's Desert Mystery" topped an imposing list of 35 feature films.

United Artists also led off with a great reissue, "Rebecca's the Name," and had many other good pictures, including "The Hairy Ape," "Up in Mabel's Room" and "The Bridge of San Luis Rey."

Pathé very nearly outnumbered all with 44 pictures, one of which, "It Happened One Sunday," was an impressive British film. What's more, their more than useful output was strengthened by the Pathé News.

British Lion had a solid line-up of 30 new pictures and seven reissues. In their bright bunch were "Candlelight in Algeria," a very good British film with James Mason, "The Fighting Seabees," a good top-liner, Roy Rogers Westerns and many good "programmers." Incidentally, their Republic pictures were exceptionally well photographed. We speak with authority, we've seen them all.

Anglo-American, as usual, concentrated on British pictures, and their releases for 1944 were "Old Mother Riley Overseas," "Heaven is Round the Corner," "Welcome Mr. Washington," "Shipbuilders," "Battle for Music," "Candles at Nine" and "Medal for the General," no mean list.

Butcher's were another British firm that concentrated on British product, and they had "Tunisian Victory," one of the best documentaries of the war; "Demobbed," a comedy turn up; and "It's in the Bag"; "What the Parrot Saw" and "Four Seasons."

Ealing not only handled "San Demetrio, London," "The Half-Way House" and "Champagne Charlie," three first-class British pictures, but "Lady Hamilton," one of the best reissues.

New Realm, another independent firm, had "Garden of Allah," "Prisoner of Zenda" and many other gilt-edged reissues.

A glance at the films of the year and the month-by-month check-up reveals at least 20 Technicolor films, and over 30 British pictures and about the same number of reissues. Technicolor certainly came into its own, and six of the 12 leading films employed this artful and effective aid to box-office success. The number of British films compares favourably with 1943, as does the quality. There was no cartoon films in the year under review and series films were on the decline. There was one "Judge Hardy" and one "Old Mother Riley."

Of the two big British production outfits, Gainsborough and Two Cities, the honours were more or less even. The former were responsible for "Fanny By Gaslight," "2,000 Women" and "Love Story," and the latter for "This Happy Breed," "The Way Ahead" and "English Without Tears." "A Canterbury Tale" was, of course, an Archer Production. Both organisations also had their disappointments, but here, again, the "honours" were more or less even.

And this is the time to ask who were the best judges of 1944? Not the Critic or the Exhibitor, but the ordinary filmgoers every time. Mr. and Mrs. "Ninepenny," having no artistic or commercial inhibitions to cloud their outlook, go to the pictures solely for a good time. Being in the right mind, they usually get it. Pity we don't take a leaf out of their book.

We have already mentioned the potential stars of to-morrow and return to the subject with trepidation, for in looking back over the years we find that the few likely Grables and Gables have failed to live up to early promise. Nevertheless, we'll bank on at least two staying the course, Universal's Donald O'Connor and Peggy Ryan.

The past year has been exceptionally good for the Industry; this has been proved by the dazzling list of 1944 box-office successes, but what of the future? With "A Song to Remember," "Henry V," "Cæsar and Cleopatra," "Since You Went Away," "Road to Utopia," "Frenchman's Creek" and "Mrs. Parkington"—all pictures with title and star values—to give the Industry a flying start in 1945 the outlook is, in spite of the lack of new stars, reasonably reassuring, but just the same it's quite time that the Trade started planning for the future. We can't rest on our oars, or rather reissues, for ever. New stars must be made and pictures more intelligently exploited.

Finally, the Season's Greetings, although late, to all Trade members in the Forces.

WITHOUT THEM AND THEIR COMRADES IN ARMS THERE WOULD BE NO FILM INDUSTRY, A POINT WE ARE APT TO FORGET.

MAX MILDER, Warner Chief In Britain, Believes That

THE EMPHASIS IS STILL ON STAR VALUE

TO-DAY we are all psychologists. In a time of national stocktaking even the amateur raises his voice and can hope to find at least someone who will listen. For there is an air of uplift about. The "Higher Cinema," whatever that may mean, is being prattled about by the Higher Brows and men who have spent their lives in show business are being told what to give the public for the public's good.

Well, the motion picture Industry has a long experience of what the public wants. Showmen are practical psychologists, and practical men give the public what it asks for and not what they think will do it good. They give it the best quality, the best value that the brains of the Industry can provide; they are then in a fair way to giving it something for its good as well as its entertainment.

The public demands the same to-day as it has done in the past, and will continue to ask and receive in the future—STAR VALUES. This is not a demand that to showmen needs analysis. It is the over-all clamour of the box-office; the job before the Industry is not to analyse but to fulfil.

The young players, the stars of to-morrow, the Bette Davis's and the Humphrey Bogarts of the future, are under contract in America because they are young people of exceptional talent and ability. By appearance, past performance, and a background of preliminary training they have demonstrated their respective potentialities for acting prominence on the screen.

This is not a hit-and-miss technique, a trial-and-error method of star building. It is based on the producer's experience over many years of giving the exhibitor the value his public wants. It has the sure hand of proved showmanship behind it.

Production values are geared closely to star values in the public mind. Here again the major companies in Hollywood are pre-eminent. There is nothing of the magician about them. Their spellbinding does not rely on hypnotism, and no amount of words and promises can take the place of years of production experience.

Motion picture making is a major Industry, and Hollywood is its key production centre Here the experts apply their craft to making films the public want. There is no nonsense about art for art's sake. Motion picture making, I repeat, is a business and one that calls for great skill, highly developed technical ability and creative intelligence on the part of the studios.

We have therefore the first three requirements of public entertainment and expression on the screen, the same yesterday, to-day and, with rising standards, the same to-morrow: star value, production value, and the value of ideas brought out of the realm of the highbrows, the rarefied atmosphere of conscious uplift, and interpreted in the bed-rock of universal entertainment for the ordinary men and women who visit the kinema each week.

The producer does not take a tin-opener when he wants to give screen expression to the ideas the public are groping for. Instead of prising open the intelligence of his audience he lures it into new fields of thought by the proved way of being entertaining.

This is no job for the amateur idealist, no matter how loftily inspired. It is a job for the practical psychologist inherent in every showman.

This is a British production!

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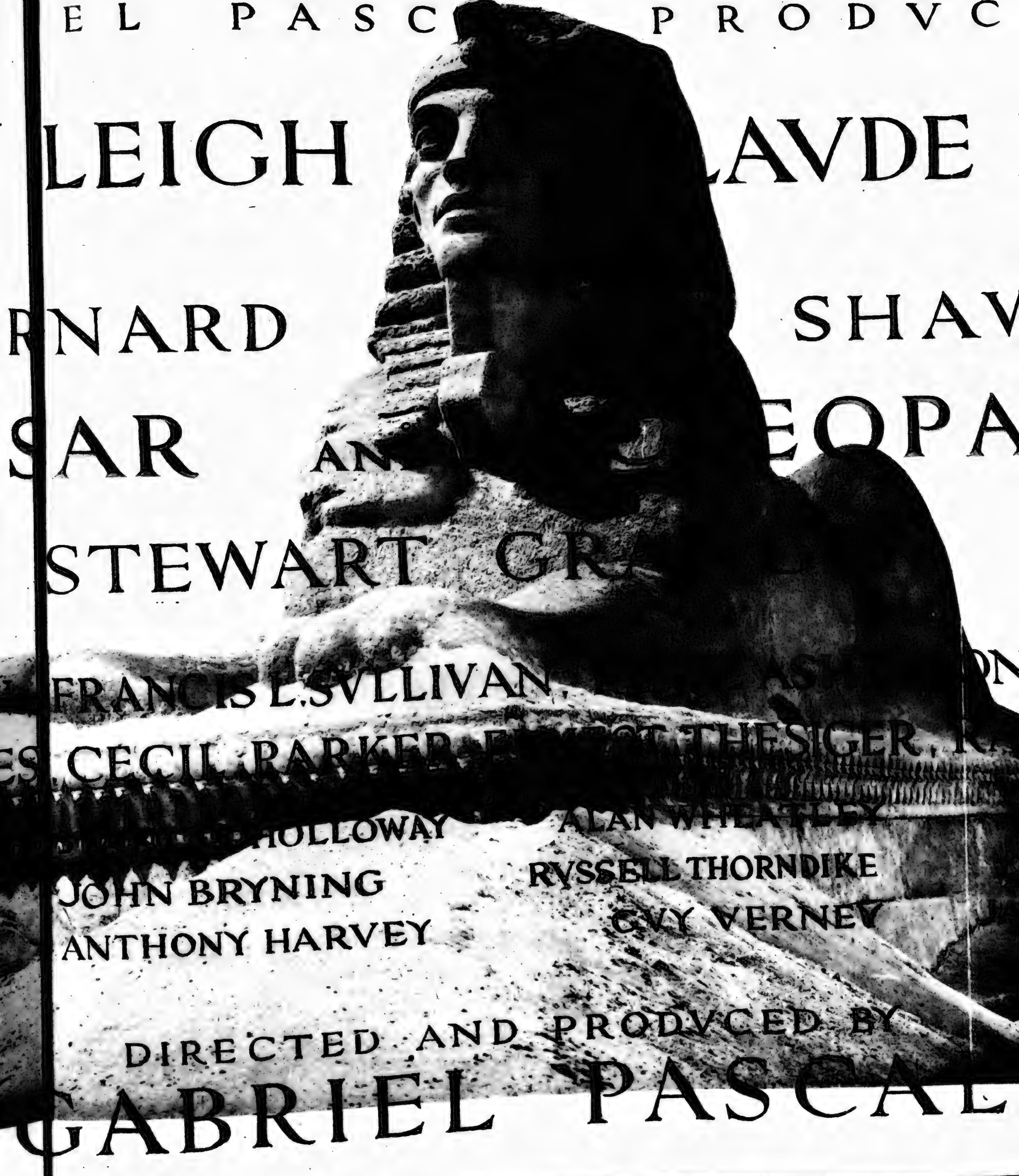
ANTHONY HARVEY GVY VERNEY

DIRECTED AND PRODVCED BY

GABRIEL PASCAL



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New Year Greetings!

Through the loyal and untiring help of my stars, my cast, my technicians and my whole unit I have in Bernard Shaw's Caesar and Cleopatra a picture which I am proud to present to the world.

Gabriel Pascal

Christmas 1944

"CÆSAR AND CLEOPATRA"—A GABRIEL ·PASCAL PRODUCTION.

e film version of Bernard Shaw's famous historical play "CÆSAR and CLEOPATRA,"
w being produced and directed in Technicolor by Gabriel Pascal at Denham Studios.
ars: Vivien Leigh as the young queen Cleopatra and Claude Rains as Julius Cæsar.

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ND
N DENNIS
NIS SOUTZOS
ID BLOXOM
ER DAVIES

ING
DIE WILSON
IS LOEFFLEUR
N WARWICK
LINE BROOKS

Y THANKS TO ARTHUR RANK WHO HAD THE COURAGE AND HE PATIENCE TO GO THROUGH WITH ME WITH THE GREAT ENTURE "CÆSAR AND CLEOPATRA"

— and —

O EVERY MEMBER OF MY UNIT WHO HAD NOT ONLY THE UPERHUMAN PATIENCE BUT THE UNIQUE ABILITY TO HELP IE TO FINISH THE JOB

HIEF PRODUCTION MANAGER
OM WHITE

OSTUME AND DECOR
LIVER MESSEL

RT DEPARTMENT
OHN BRYAN
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RAYMOND AUZURAT

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and
ERNIE BAGLEY

GABRIEL PASCAL

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ADAPTATION FROM
THREE BEST SELLERS

PRODUCED BY

Paul SOSKIN

'SIGNED WITH THEIR HONOUR'

By James Aldridge
(in production)

"PRECIOUS BANE"

By Mary Webb

"FAME IS THE SPUR"

By Howard Spring

Conqueror Films Ltd.
Denham Studios
Middlesex

FILM DAMAGE : A CALL TO THE RENTERS

An Outspoken Article

By J. M. CANNON

Hon. Gen. Sec. of the Combined Midland Counties Film Damage Advisory Committee

EXHIBITORS JUSTIFIED IN EXPECTING BETTER STOCK

I HAVE BEEN ASKED TO CONVEY SOME IMPRESSION REGARDING THE CARE AND MAINTENANCE OF FILM STOCK, AS I SEE IT, ARISING OUT OF NEARLY 12 MONTHS' EXPERIENCE OF DEALING WITH THIS MATTER.

In the first place, I do not consider that either the renters or the exhibitors have given as much consideration to this matter as it deserves. As I see it, both the exhibitors and the renters are suffering equally from the same illness. Just as lack of vitamins will lower one's vitality, so, of course, will the lack of any essential product, such as raw film stock, affect renters and exhibitors.

Each kinema is fortunate these days if it has one really competent projectionist, and he, of course, cannot possibly run the whole of the projection side of the kinema—including repairs—and teach his staff the care and maintenance of films and also of the very sensitive projection machinery.

The exhibitors are certainly entitled to a great amount of sympathy in this respect, because in the early days of the war there was an understanding with the Ministry of Labour that if suitable personnel was trained—I am referring mainly to female labour—they would be left with the exhibitors for the duration of the war.

This, however, has not been the case: the Ministry of Labour, having found it necessary in the national interests to direct these people into other employment, so that, in the main, whilst no kinemas have closed down, it has been increasingly difficult to keep them open.

This has only been made possible by the loyalty of the chief projectionist in each instance. Looking through the projection rooms of some 30 to 40 kinemas I have found that, apart from the chief, the personnel is made up of male juniors, and that only in a few instances have the female projectionists remained. It, therefore, becomes evident that the kinema proprietors themselves are not in a position to very carefully examine and maintain the film footage which passes through their hands each week.

Now for the renters. In the Midland area very little progress has been made since 1939, when renters were forced, as a temporary measure, to take very undesirable premises, which did not in any way offer the necessary facilities for dealing with the despatching, repairing and storing of films.

It is correct to say that each individual renter, with one exception, does not even employ the same number of repair staff to deal with the turnover of hundreds of thousands of feet each week as the exhibitor does, who is only called upon to deal with his own programme.

It may be that the renters have their reasons for not dealing with the matter. To-day, there is practically no void period from the time when the film commences its first run to the end of its running life.

12 REPAIRERS NEEDED

It would be reasonable for each film renter in these days to employ at least 12 competent film repairers, whereas the average in this area is three repairers per film renter, and I believe I am right in saying that in the main, their duties are devoted to repairing films which have finished their normal bookings to get them ready to go out for Sunday bookings.

The exhibitor, on his part, still maintains he is entitled to get a runnable copy of every film he books, and this is the K.R.S. attitude, bearing in mind, of course, the war-time difficulties. Instances are constantly occurring where projectionists are spending anything up to five hours (and in one case 15 hours) to make a film copy runnable.

For obvious reasons the Film Damage Advisory Committees were set up to advise both exhibitors and renters on what was wrong and, as a war-time measure, the best way of dealing with it. With the present unfortunate situation prevailing there can be very few exhibitors who are satisfied with the show that is being sold to the general public.

It is, of course, a very short-sighted policy for any exhibitor to have to show films which are in a bad condition, and, whilst the general public have been very tolerant, I am afraid in the long run this sort of thing is not doing the Industry any good.

I cannot possibly see that the exhibitors on their part can do any more than they are doing at the present time, with the limited and inexperienced staffs at their disposal. but I do think that the renters individually can reorganise their film despatch and repair depots

THE 1939 MEASURES

It is a matter of undeniable fact that there is no reason at the present time why the Emergency Measure put into operation in 1939, as a temporary expedient, should not be dealt with in a practical manner. It is most difficult to see why no action is being taken to put this essential part of the renters' organization on a proper basis.

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POLITICS AND OUR INDUSTRY

A Plea by: **S. K. LEWIS**

IT has **often been a source of wonderment** to me **that this great Industry of ours has been content to be so minutely represented** in the local **and national councils of the body** politic.

Exhibitors particularly will be well aware—and none more so than the Circuits—of the many pettifogging and trying conditions imposed from time to time by well-meaning people vested with authority, who know so little of the Industry, which by the imposition of such conditions they invariably attempt to control.

For example, I had the honour of being the spokesman of a deputation which recently waited upon a county council to combat the suggestion of excluding children under the age of 16 years, from kinemas on Sundays, made at the behest of theological representatives who took the misguided view that the dwindling attendances at Sunday schools was due in no small measure to children being admitted to kinemas on Sundays.

Then again there are many instances of conditions being imposed of such a character that no useful purpose is served in applying them, other than that of creating a source of irritation as between the Licensing Authority and the licensee. We are not infrequently told that the kinema Industry is not quite so important as we would make out, and this very often in a patronising and almost impudent manner. This applies equally forcibly in cases where one has to negotiate with their local authority on the question of the amount to be paid under the charity clause of the Sunday Entertainment Act. a clause, which I venture to suggest is interpreted, in some instances, quite viciously.

Passing from local authorities to Parliament whenever a subject is raised in the House affecting our Industry, a perusal of Hansard, dealing with the debate verbatim, is sufficient to make one despair of any thing really sensible accruing therefrom. Surely then the time is over-ripe when members of the Industry generally should make every possible effort to get themselves elected to their respective town, borough or city councils, in order that they may, at any rate, be able to contribute some knowledge to their fellow cunncillors of the Industry and the work it is doing and so endeavour to get rid of the unfair bias which seems to prevail. But most important of all, I think, earnest consideration should be given to endeavouring to obtain direct representation in the House of Commons itself.

I know of no other industry approaching the magnitude of the kinema Industry which has not at least one or more members in the House of Commons, who can and do voice their views if and when the occasion arises, and these things should not be allowed to proceed by default. Until, therefore, exhibitors, particularly, wake up to the fact that a process of infiltration to public bodies is not only necessary but essential, so shall we continue to be infested with all sorts of hampering rules and regulations which, in the final analysis, will severely impede progress.

I trust that many public-spirited members of the Idustry will, after doing me the honour of reading this short article, ponder and wonder if it is not worth while for them to get cracking and have a say in the government of the Industry to which they belong.

THREE GREAT PRODUCTIONS

ADAPTATION FROM
THREE BEST SELLERS
PRODUCED BY

Paul SOSKIN

'SIGNED WITH THEIR HONOUR'

By James Aldridge
(in production)

"PRECIOUS BANE"

By Mary Webb

"FAME IS THE SPUR"

By Howard Spring

Conqueror Films Ltd.
Denham Studios
Middlesex

FILM DAMAGE : A CALL TO THE RENTERS

EXHIBITORS JUSTIFIED IN EXPECTING BETTER STOCK

An Outspoken Article

By J. M. CANNON

Hon. Gen. Sec. of the Combined Midland Counties Film Damage Advisory Committee

I HAVE BEEN ASKED TO CONVEY SOME IMPRESSION REGARDING HE CARE AND MAINTENANCE OF FILM TOCK, AS I SEE IT, ARISING OUT OF EARLY 12 MONTHS' EXPERIENCE OF EALING WITH THIS MATTER.

In the first place, I do not consider that ither the renters or the exhibitors have iven as much consideration to this matter s it deserves. As I see it, both the exhibitors and the renters are suffering equally rom the same illness. Just as lack of vitamins will lower one's vitality, so, of course, ill the lack of any essential product, such as aw film stock, affect renters and exhibitors.

Each kinema is fortunate these days if it as one really competent projectionist, and e, of course, cannot possibly run the whole f the projection side of the kinema—including repairs—and teach his staff the care and aintenance of films and also of the very ensitive projection machinery.

The exhibitors are certainly entitled to a reat amount of sympathy in this respect, ecause in the early days of the war there as an understanding with the Ministry of abour that if suitable personnel was trained —I am referring mainly to female labour—hey would be left with the exhibitors for the uration of the war.

This, however, has not been the case: the inistry of Labour, having found it necessary the national interests to direct these people nto other employment, so that, in the main, hilst no kinemas have closed down, it has een increasingly difficult to keep them open. This has only been made possible by the oyalty of the chief projectionist in each instance. Looking through the projection ooms of some 30 to 40 kinemas I have found hat, apart from the chief, the personnel is ade up of male juniors, and that only in a w instances have the female projectionists emained. It, therefore, becomes evident that e kinema proprietors themselves are not in position to very carefully examine and maintain the film footage which passes through their hands each week.

Now for the renters. In the Midland area very little progress has been made since 1939, when renters were forced, as a temporary measure, to take very undesirable premises, which did not in any way offer the necessary facilities for dealing with the despatching, repairing and storing of films.

It is correct to say that each individual renter, with one exception, does not even employ the same number of repair staff to deal with the turnover of hundreds of thousands of feet each week as the exhibitor does, who is only called upon to deal with his own programme.

It may be that the renters have their reasons for not dealing with the matter. To-day, there is practically no void period from the time when the film commences its first run to the end of its running life.

12 REPAIRERS NEEDED

It would be reasonable for each film renter in these days to employ at least 12 com petent film repairers, whereas the average in this area is three repairers per film renter, and I believe I am right in saying that in the main, their duties are devoted to repairing films which have finished their normal bookings to get them ready to go out for Sunday bookings.

The exhibitor, on his part, still maintains he is entitled to get a runnable copy of every film he books, and this is the K.R.S. attitude, bearing in mind, of course, the war-time difficulties. Instances are constantly occurring where projectionists are spending anything up to five hours (and in one case 15 hours) to make a film copy runnable.

For obvious reasons the Film Damage Advisory Committees were set up to advise both exhibitors and renters on what was wrong and, as a war-time measure, the best way of dealing with it. With the present unfortunate situation prevailing there can be very few exhibitors who are satisfied with the show that is being sold to the general public.

It is, of course, a very short-sighted policy for any exhibitor to have to show films which are in a bad condition, and, whilst the general public have been very tolerant, I am afraid in the long run this sort of thing is not doing the Industry any good.

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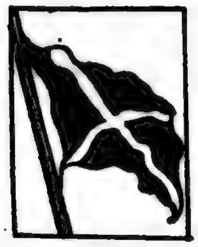
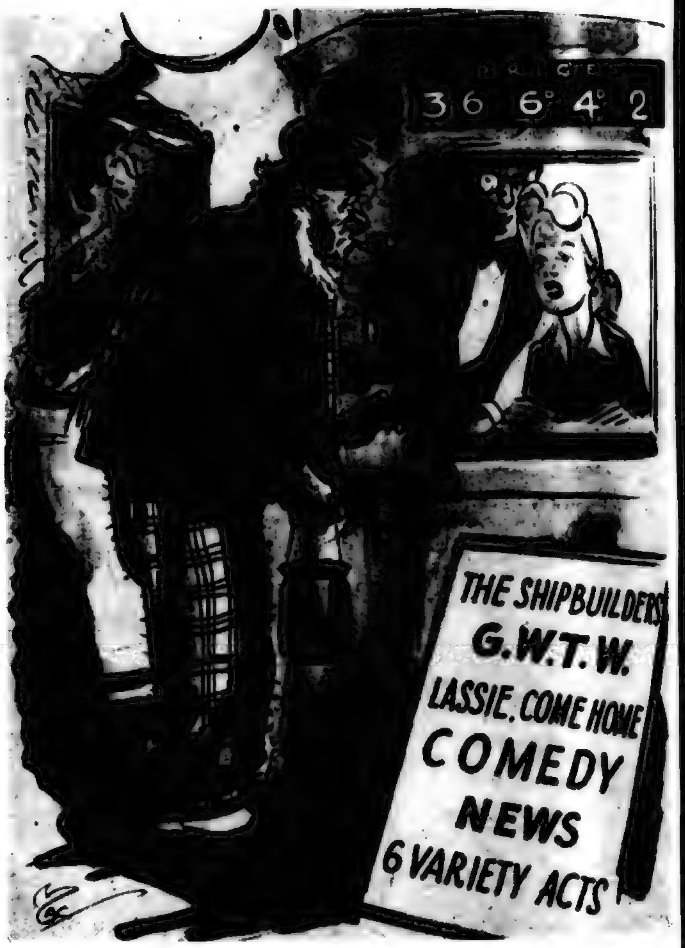


IN the interests of the Goodwill of the Trade, the "Kine." has once again sent its Special Representative on his travels.
Last year to Ireland; the year before to Hellfire Corner.
This year Showmen may care to read how

A SASSENACH IS LET LOOSE AMONG THE SHOWMEN OF SCOTLAND

Specially drawn for the "Kine" to an idea of the author by A. MACMICHAEL



"It's verra puir value ye're giein' me this week for ma twa'pence. Hae ye no a Donald Duck as weel?"

The author of this article is acutely aware of its shortcomings in the matter of complete coverage of Scotland.

But he was only able to cover 2,500 miles in the time allotted him and it was a physical impossibility, in view of war time transport difficulties, to visit every town.

His conclusions, nevertheless, are clear: The Scottish Trade is conducted with a rigorous policy that results in a fine prosperous industry.

In post-war planning Scottish Trade leaders, in consort with the Scottish Government Departments, are ambitious and well organised.

WRITTEN AND PRODUCED BY

Melchior. A. A. Sinkins.

The "Kine." Special Representative

SCOTLAND . . . Land of the true Gael, who, in limitless measure, has given the ancient and modern world a leavening of caution, learning, balance, refinement, application and hard work. . . .

Scotland . . . where in complete harmony with modern developments the ancient and glorious practice of Feudalism still is found.

Scotland, the land of very homely people, a *real* homely people whose eternal song has been sung by their modern bard and modern film star, Will Fyffe, when for the first time and many times since he has made every Scotsman nostalgic with:

Sailin' up the Clyde,
Sailin' up the Clyde,
Back to Bonnie Scotland,
Where the old folk bide.
A lump comes in your throat,
And a tear you canna hide,
When you're sailing back to
Scotland
And your ain fireside.

"Your ain fireside." . . . That will strike a chord in this, our part of the United Kingdom, that has so suffered from Satanic Devilment. A hamely folk who like simple, good, family films.

It *must* be said: The Scots are a nation in themselves, a race, a people who have a grand pride in the glory that is their nation but not nationalism, that is their race but not racialism.

The Scottish people have a magnificent history, their own traditions, their own habits, their own ways of living, their own outlook and their own minds. For age-long centuries the Scots have never changed, and never will. . . .

They have qualities and failings which for many centuries have been sung by great poets, musicians and novelists . . . but by few film-makers.

Scotland . . . Land of the Highlander, the Lowlander, the West Coaster and the East Coaster—and the men of the Isles—all co-ordinating into one deep single purpose of thought and of pride, that is: "I am a Scot."

But the writer of these notes would never dare to compete in any Mortonian sense or with any of Scotland's poets, essayists, and authors. I can only write about how I felt in the few days that I was in that country, just as I have been in other countries and realise that the habits, minds, physical being and attributes of tradition form the life of a people.

And these habits must, inevitably, govern trade, commerce and industry—and, in particular, our Trade and film-going tastes. In its conduct, problems, history—present and future—they are governed by one cardinal basic simple fact.

Those in the film Trade in Scotland, with few exceptions, are first and foremost, Scotsmen. To every problem that arises they apply almost jealously, the Scottish mind, but, be it noted, not a racialistic mind.

They bring this viewpoint to bear because of their own intimate pride in their own race as men who have achieved great things throughout the world. Some of you who read these notes may dispute this fact, but may an Englishman tell you that no Scot who voluntarily leaves his country to earn his living or to make his fortune, be he Lowlander or Highlander, ever returns to Scotland to earn his living. He would not dare. That is tribal pride. Your Scot has an immense glory

SCOTLAND REGARDS THE TRADE WITH GREAT PROFESSIONAL DIGNITY

in humility; craftsmanship and rge to seek fame without conceit. You may think, perhaps, that I over stress this nationalistic argument. Some will answer: "So what of your Scottish Nationalist Movement?" That is a very weak and nebulous thing, based on politics. In Scotland, from Inverness to the border, it is the United Kingdom when one wishes to speak of England.

A few of you may remember, in my article on Eire last year, that I quoted the phrase of an ordinary man in the street to define Anglo-Irish relations. And the answer was: "The Irish hate England, but like Englishmen." This year, in my search for the truth to establish a people, I tried to find as succinct a definition of the Scots.

It was a very great sage, and a Scot who has had many dealings with both our countries who replied: "You can lead a Scot, but by heck, Maister, ye canna drive him."

And do you know, still trying to keep an objective mind on visiting a country merely for twelve days, I am going to be brave enough to venture one small modest opinion: England perhaps, Wardour Street certainly, never has remotely, intrinsically or wishfully understood Scotland.

No Understanding

The layman thinks of Scots in terms of music-hall jokes, haggis, bagpipes and men who miss their train at Euston after a Wembley International.

Our Trade, so far as it is governed by Wardour Street, New York or Hollywood, does not understand the Scottish market, its exhibitors, its patrons, its technical staff, its wishes or its immense power to spend money on films.

Suppose for a moment we stop being lyrical and sentimental. Let us talk in the cold-blooded fanatically cash-minded way that Wardour Street has.

Englishmen, Americans and naturalised subjects sit in Wardour Street, be they Sales Managers, Bookers or Controllers, and in their pathetic little minds do an immense morning's work dealing with the latest post from Scotland. Then they go out to lunch, having, in their own consciences, patted themselves on the back and decided that this particular inquiry or difficulty or problem from Perth, Wick, Ecclefechan, Elgin, Oban, Edinburgh or Gourock has been eminently and satisfactorily solved.

Illustration

I am going to tell you, in justification of my argument, a true story that is many years old. But, only quite recently, in the last few weeks, there has been another instance in a head office of Great Executives not understanding Scotland, its people and its market.

This story concerns the *Queen Mary*—and how wonderfully coincidental it is that only as these notes are being written, her picture has come back in the papers again after five years.

The *Queen Mary* as we *all* know was built on Clydeside. To the world who knows ships, that means she was "Clyde-built," as many another good ship has been, and you must know that there is no greater pride in craftsmanship, allied to the fact that it is bread and butter, than that of the men who build ships on the Clyde in peace and war, and who, with their womenfolk and their children, fill the kinemas of Glasgow's industrial areas. It is almost impossible to describe the pride of a Scottish shipbuilder.

Can you imagine, therefore, the horrible gaff that Wardour Street once upon a time perpetrated. With commendable enterprise, the launching of the *Queen Mary* by the King and Queen was made the subject of a special edition of a newsreel and rushed to Scotland. With even more commendable showmanship enterprise the manager of the greatest kinema on Clydeside decided to hold a special performance with a special length of film to an audience of the men who had built the *Queen Mary*. And, as is customary on these occasions, the film was run through early in the morning before the house opened its doors.

GATHERING OF THE CLANS

THIS picture was taken exclusively for "Kine." on the steps of Green's Playhouse, Glasgow, on the occasion of the Scottish C.E.A. complimentary luncheon to ALEX B. KING to celebrate his knighthood. It includes most of those prominent in the Scottish Trade. SIR ALEX will be recognised in the front row, with his wife on his right, and next to her DUNCAN CAMERON, Chairman of the Branch. On his right is J. McBRIDE, Vice-Chairman. Behind LADY KING is LADY MAXWELL. Behind SIR ALEX is LORD ROSEBERY, Regional Commissioner for Scotland, and on LORD ROSEBERY'S right is COLONEL TURNER, D.S.O., Secretary of C.E.A. Bottom left-hand corner is WILLIAM KEMPSELL, and just above him is BERT GREEN. Bottom right, next to Jimmy McBride, is the "Kine." Special Representative.

What follows is not funny. Believe me it is NOT funny. The commentary spoke about this "English-built" liner by English craftsmen, the "pride of England." The manager got through to his Controller, who did everything possible to have it changed, but it was not possible in the time. The House manager thereupon said: "Be the blood upon your head if we show this film. There'll be a riot." And there was.

Not a riot in the physical sense—merely a lot of whistling, cat-callings and these fine men merely walked out of the theatre.

If any newsreel editor at that time (or since), having a special Scottish subject, had taken the elementary precaution of studying his market or had even been courteous, and if any of the renting companies associated on such an occasion had grasped the feelings of the people they would have not ondy "cleaned up," but they would have laid the foundations of good will and a tacit acceptance of the fact that here was an intelligent firm trying to understand the Scottish market and the Scottish people.

So you think that is an exceptional case, do you? Oh, no! There have been many more since, in the way that feature films are foisted on the Scottish market.

Then there was the case of the 100 per cent. Exploiteer who came to Glasgow to boost His Master's Masterpiece. He was telling them how to do publicity; he was going to show them Scottish guys.

They showed him *in their own quiet, unheralded way, with the result that Glasgow flocked to the picture and the Exploiteer returned to London a saddened, chastened but more experienced man.*

At the risk of boring the Sassenachs, I am going once more to give you a new angle to this great sense of national pride which pervades the Trade. In Scotland, in Glasgow (which controls 70 per cent. of the Trade in Scotland) the Industry, on the exhibiting side especially, is run by men who possess an immense sense of civic dignity and poise. Scottish exhibitors are showmen, yes, but not in the bouncing, Barkerian way. Most of the Scottish representatives of the great renters have that same sense. All of them are professional men, first and foremost. They have passed examinations at Universities, and there are many of them who can place after their names the magic initials "C.A.," "C.I.S." and/or "J.P." They are magistrates, committeemen, accountants, lawyers, giving their time to public service.

The men who run the Trade in Scotland have given it an immense status of dignity. I know that this dignity can be properly translated into terms of balance sheets, but it takes an awful lot of background to be able to reconcile intrinsic good manners, professional competence and a shrewd business mind with the habits of a hoydenish Hollywood.

And if I am asked to summarise my main impression of my tour of Scotland in so short a time—and please may I say that I wish that I had had time to spend six months and to have visited other towns, villages and hamlets, or other folk in the Trade—it is that I have come away back to England with great comfort in my mind. The Scottish showman is hard-headed, he is dour, he is business-like, he is friendly, he is a co-operator, but, above all, he regards our Trade as a profession in the English-language erudite sense!

Scotland, in her own history, has a richness with which every British schoolboy is familiar—history that has thrown a girdle of jealousy around her. Scotland is rich in the history of our Trade, too. Much of our Industry was cradled,

THE CHURCH AND THE CALEDONIAN CIRCUIT

weaned and became adolescent in Scotland. Perhaps because of that, executives of the English circuits still insist upon a man sitting in an office in London, who, because he has sailed down the Clyde once in his life on a glorious Scottish C.E.A. annual meeting conceives an all-embracing understanding of Scottish problems whether they be of redundancy, booking, staff, or otherwise.

Scotland is the land of Independents. They flourish individually and in their own Scottish circuits, who, with clan-like co-operation, are willing to meet everyone and all-comers in an effort to solve difficulties and problems. Indeed, that is another point that impressed me about Scotland—the efforts made to get real co-operation and fundamental agreement on the major problems confronting the Industry as a whole.

And these problems are not all easy. Everything in the garden of Scotland is not lovely. We have hooliganism, rentals, Sunday opening, Ministry of Information, showmanship, quota, staff shortage, all of which I hope will be touched upon as these notes proceed.

I hope to mention as many of the good friends that I met in this visit to Scotland, whose kindliness—from the capital of the Highlands right back to the border—is in keeping with the nurtured traditions of Scottish history—that kindliness, to me an individual, that is nationally typified by the immense, almost gigantic, effort for charity of all kinds of which the Scottish Trade most definitely can be very proud.

Knighthood Hint

When you visit five towns in Scotland and a few of their villages and our roads criss-cross, one wonders how to extricate a myriad thoughts and place them in unsentimental order to make them readable in a Trade journal. I can remember, and shall always remember, a Sunday afternoon exactly one year ago this January, when in the realm of broadcasting I first went to Scotland with the Chinese Goodwill Mission to Britain.

We visited Ayr, and our guide, mentor and friend that afternoon was Alex King. We listened to the inevitable speeches, but once that ordeal was over we had the afternoon free, and I would ask Scottish exhibitors to visualise their Gallant Knight discussing points of a champion bull with a Chinese University professor educated at Cambridge, and a little later reciting Burns on the Brig o'Doon.

Highland Vista

We knew *then* that the signal mark of his chivalry was not far distant, but could not reveal it.

But the Maister said to me in all his wise counsel: "Just report what you have seen, and what you have heard from the time you left London to the time you got back. Report the tour that you planned, and if it jumps about a bit we shall understand."

The late Dr. T. H. W. ALEXANDER, founder of CALEDONIAN ASSOCIATED CINEMAS LTD.

And so this tour started one evening in the grim darkness and horrible wailing of Euston Station, and went on for 2,500 miles through a lovely land still tinged with feudalism and superstition; where the spirit of John Maxwell still lives; where seat-slashing and pride in projection rooms and the future of the Scottish film Industry became paramount topics.

It may, or may not, have been auspicious, but as we woke in our sleeper a wispy sunshine scintillated and sparkled purples, greys, greens and reds of the mighty majesty of the Highland mountains.

An hour or two later we descended in a bonnie wee city, peaceful, compact, hospitable and happy—the spiritual and creative home of the greatest circuit of kinemas in Scotland.

INVERNESS

IT was Inverness.

This ancient capital of the Highlands, dating back into the dim mists of history, has a charm all of its own. There is a serene peacefulness about the city with its river, ancient castle and bridge that reflects a quieter world than that in which we live to-day. But for all that, in the film sense it has great distinction.

In Inverness, there are three kinemas—the Palace, La Scala and Playhouse—and also a theatre, the Empire. The last three are the properties of the largest independent circuit in Scotland, the Caledonian Associated Cinemas, Ltd. Inverness is the head office of this company, a company whose future is ambitious in its policy and plans for expansion, and whose fortunes founded by the late Dr. T. H. W. Alexander, F.R.C.S., J.P., are now guided by a remarkable personality, Robert Wotherspoon.

Now, little is known outside Scotland about the Caledonian circuit, or indeed about its chairman, and it may not be amiss to straightway introduce Robert Wotherspoon at this stage, because, although by a combination of unfortunate circumstances, I did not meet him until I reached Glasgow, he belongs in the Trade sense to this ancient and feudal capital of the Highlands.

R. Wotherspoon

Robert Wotherspoon is not a Highlander. He, therefore, may not have his own tartan, although his "own creation" of one was well understood as an excellent joke by those familiar with the lore, laws, traditions and history governing Scotland's Clans and Septs.

Mr. Wotherspoon in one respect is like another very famous leader of the film Trade, John Maxwell. Wotherspoon comes from Wishaw, near Glasgow, and is by profession a solicitor. He is a partner in the firm of MacAndrew and Jenkins, who act as secretaries to the Caledonian circuit, and to its subsidiary companies.

But Wotherspoon is something more than that. He is a successful business man who, at the same time, is The Complete Philosopher.

John Maxwell was immersed in the giant circuit that he created. Wotherspoon also has vast commercial interests. In addition to being chairman of the already powerful Caledonian circuit, he directs in concert with his directors, the destinies of companies controlling laundries, hotels, insurance, land, forests, antiques, and many other things. But all these interests do not overshadow a remarkable character whose outstanding characteristic seems to be kindliness and warm-hearted generosity, allied to an exceptional brain when it comes to business. There is nothing of the bell-pushing, shouting, tearing Movie Mogul or Captain of Big Business.

The Philosopher

He looks what he is—a middle-aged professional man. His personal acts of generosity are legion and legendary, and I, who had sought to find in him a possible new and real leader of the Trade in this country found instead a man who has great ambitions, not for himself so much, but for the youth of Britain.

He devotes much of his time to the Air Training Corps, in which he holds the rank of Wing Commander. His enthusiasm for this work is bubbling. The unemotional Scot became quite eloquent when he talked about the boys he has seen under his command gain fame in the skies, about the boys whose characters now are being moulded into great citizens by this grand work.

It is rather remarkable that expecting to talk to him about films when we finally met in Glasgow, we talked one morning at breakfast, not about his circuit—you will find more about this when I deal with Glasgow—but of the philosophy, of youth, of religion, of culture, of good living, of the graces of life.

His interests are chiefly technical, but he keeps an eye on the Caledonian halls. He is chief supervisor ALEXANDER FLEMING

Church and Film

He is a keen churchman and has practical views on the way in which the kinema can play its part in a spiritual revival—not so much the actual presentation of films based on religious subjects, but the film as a means of worship. He astonished the Bishop of London once by suggesting that an ordinary church service could be filmed and the resultant production be given in a church—showmanship without profanity.

Mr. Wotherspoon has definite ideas about British films. They could, he says, be the finest in the world. There is no lack of material in Britain's history, and like the good Scot he is (not a rabid Scottish Nationalist be it noted), he would like to see more films with a Scottish background. Why not one of the glorious, superb 51st Highland Division? Of one based on the opening up of the Highlands? Of one based on the lore of the clan? Of one of Bonnie Prince Charlie?

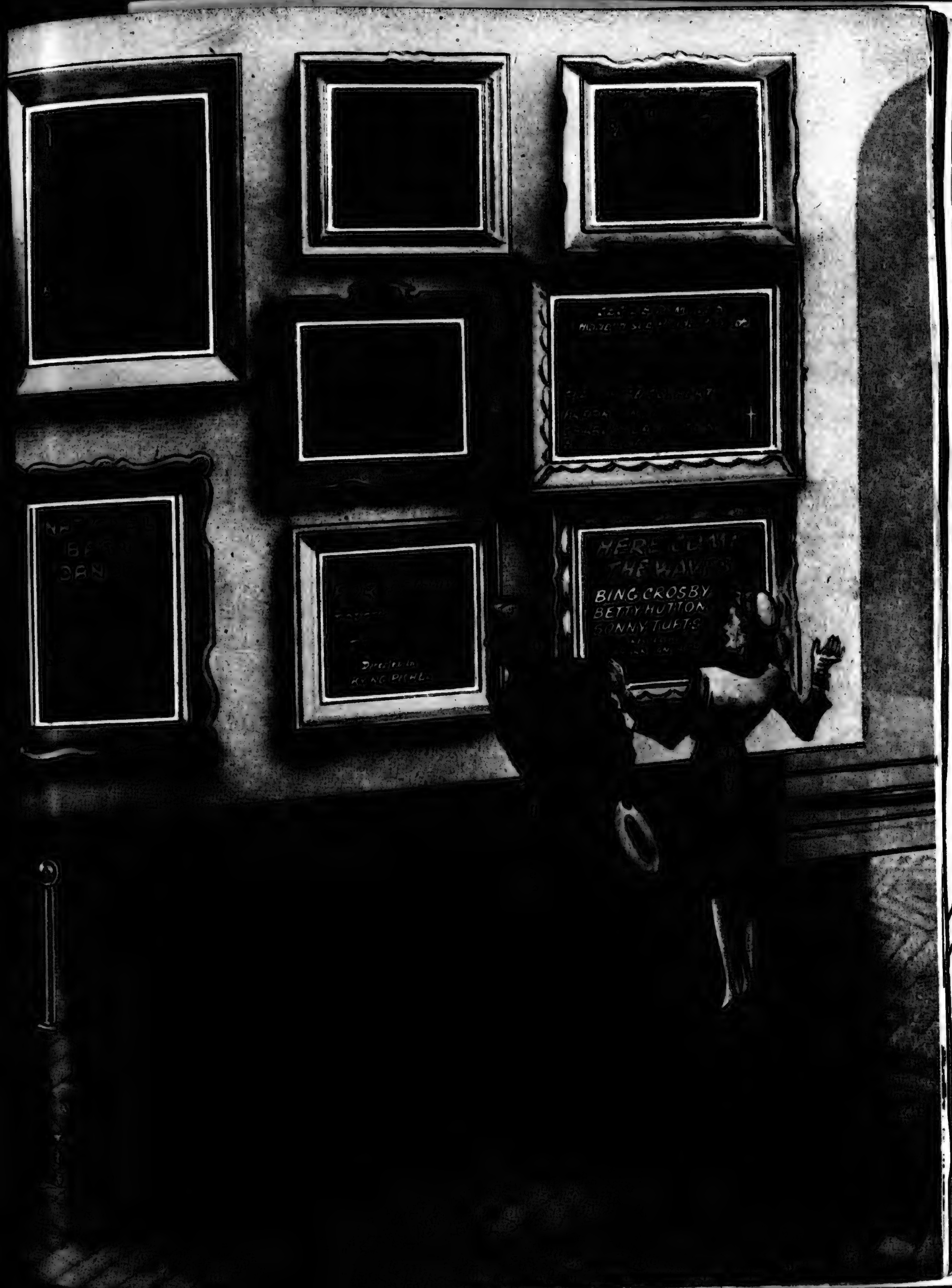
I recalled how I had stood by Flora Macdonald's statue by Inverness Castle with the mountains glowing in the distance, how I stood on the Brig o' Doon, that historic spot of Rabbie Burns. My sense told me that in these me

Continued on page 64

His hobbies are given to his job. J. S. NAIRN Manager of the Playhouse, Inverness

Picture

DAPHNE du MAURIER'S
ONTAINE
de CORDOVA
BRING ON THE GIRLS
PRACTICALLY YOURS
CLAUDETTE COLBERT
FRED MacMURRAY
Directed by MITCHELL LEISEN
ALAN LADD
DIRECTED BY JOHN FARROW
IN TECHNICOLOR


HERE COME THE WAVES
BING CROSBY
BETTY HUTTON
SONNY TUFTS
Directed by
IRVING PICHEL

Paramount in 1945

"HE[illegible]ART IN [illegible]HROAT"
JOEL [illegible] · GAIL RUSSELL
[illegible]ERT MARSHALL
[illegible]ed by Lewis Allen

★

"[illegible] FAVOURITE [illegible] BRUNETTE"
[illegible] HOPE
[illegible]AULETTE GODDARD
[illegible]cted by George Marshall

★

[illegible] WALLIS'
"[illegible]E AFFAIRS [illegible] OF SUSAN"
[illegible]NTAINE · GEORGE BRENT
[illegible]cted by William Seiter

★

"[illegible]ELL-GROOMED [illegible]RIDE"
[illegible]MILLAND

"THE LOST WEEK-END"
RAY MILLAND
JANE WYMAN
Directed by Billy Wilder

★

HAL WALLIS'
"THE LOVE LETTERS"
JENNIFER JONES
JOSEPH COTTEN
ANN RICHARDS
Directed by William Dieterle

★

"TOO GOOD TO BE TRUE"
BETTY HUTTON · SONNY TUFTS

★

"MASQUERADE IN MEXICO"
DOROTHY LAMOUR
ARTURO DE CORDOVA

"THE VIRGINIAN"
(TECHNICOLOR)
JOEL McCREA · BRIAN DONL[illegible]
SONNY TUFTS · BARBARA BRITTON
Directed by Stuart Gilmor[illegible]

★

CECIL B. DeMILLE'S
"THE FLAME"
(TECHNICOLOR)
ARTURO DE CORD[illegible]

★

✡ SPECIAL

HAL W[illegible]IS
BR[illegible]
PRO[illegible]IONS

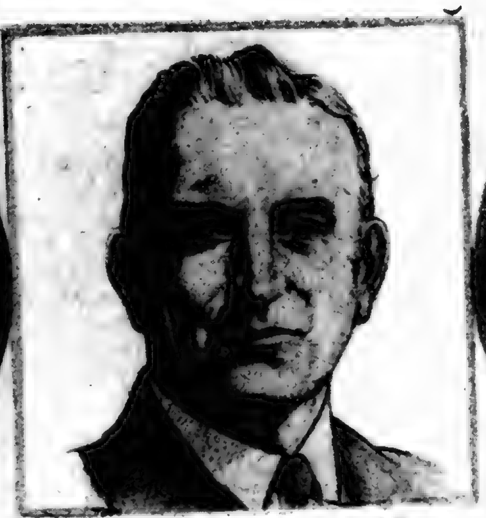
...with [illegible]

Paramount

Paramount Pictures

SOME OF THE TRADE PERSONALITIES IN THE "Land Of Brown Heather And Shaggy Wood, Land Of The Mountain And The Flood"

ROBERT WOTHERSPOON,
Inverness, Chairman C.A.C.

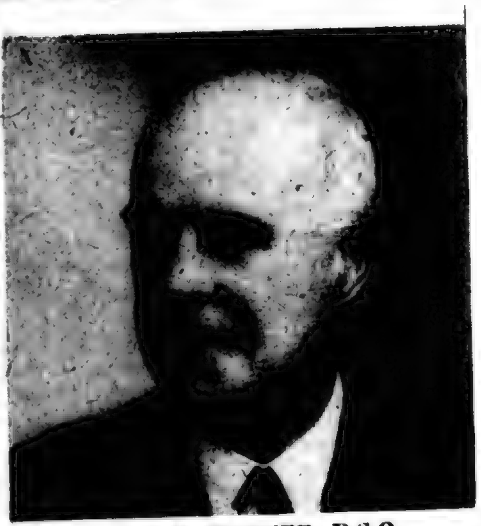


DAVID A. STEWART, J.P.
A.B.C. Scottish Manager.
Kemsley Newspapers Courtesy

WILLIAM BENDON,
Scottish Manager, U.A.

JAMES McBRIDE, J.P.,
Vice-Chairman, C.E.A.

DUNCAN CAMERON,
Chairman, C.E.A.



COL. J. R. TURNER, D.S.O.,
C.E.A. Secretary.

(Left) RITSON BENNELL, Glasgow, Scottish Manager for Gaumont-British; (Centre) JAMES WELSH, Lord Provost of Glasgow, in his robes of office in City Chambers; (Right) ARTHUR S. ALBIN, of Edinburgh.

INVERNESS

continued from page 58

suggestions and ideas of an exhibitor-philosopher there was a rich field of possibility.

I spoke just now of Robert Wotherspoon's ideas on the co-relation of the kinema and the church. I found a practical example of it when I met the quiet, unassuming, very efficient manager of the 900-seater, La Scala, Tom C. Hamilton.

Troops' Show

In May, 1940, St. Columba High Church in Inverness was burned down. Ever since then morning and evening Divine Service has been held in the La Scala under the Minister, the Rev. Ernest J. Elliott. Caledonian Cinemas, Ltd., had immediately placed this hall at the disposal of the congregation. There is another aspect to this the combined work of the church and the kinema.

Every Sunday evening at 8 o'clock, immediately after evening service, the theatre is thrown open to a thousand Servicemen and women. There is a ten-minute Service and then an evening of films. I don't think in all my years of attending kinemas have I heard such laughter and obvious enjoyment as came from the throats of these thousand soldiers enjoying a first-rate comedy.

Can you grasp the significance of this—a Sunday evening in Scotland being devoted to temporal pleasures with a spiritual aim because of complete co-operation, good will and understanding between the church and the film Trade.

This is fine charity work in which, perhaps, the Renters might co-operate more freely. The films shown on these Sunday nights at La Scala have to be paid for in the usual way, but as the show is free for the Soldiers, Robert Wotherspoon defrays the rental out of his own pocket.

Not so far away is the Playhouse, whose entrance foyer from the street was a remarkable piece of reconstruction, for it had to be driven through a shop underneath a block of buildings which hid the main hall from the street.

Fairyland Appeal

The management of this 1,500-seater is in the hands of James S. Nairn, an old friend of the KINE., an energetic and versatile personality, who came from the Regal, Stirling, and who is one of the best-known showmen in the business. He is a cameraman, lecturer, author, and an expert on design, lighting and publicity. Last Christmas he turned his tearoom of the Playhouse into a fairyland castle for the children of Inverness, with murals from Snowwhite of outstanding quality.

He, too, is interested in the Air Training Corps, and holds the rank of Flying Officer in the Inverness Squadron. In addition to his successful films, "Stirling," "The Lady of the Lake," and "The Trossachs," which were shown at the Empire Exhibition in Glasgow, he recently completed a colour film of the A.T.C. He showed me this in his office one Sunday evening, in company with a colleague of Robert Wotherspoon, John Campbell Frame and his wife. It is a remarkable piece of work, and undoubtedly will prove a valuable adjunct in maintaining and developinig the enthusiasm of youth for this service.

"Ave Sed Vale"

It is not easy to tear one's self away from the peace and quiet of the Scottish Highlands—but, fortunately, we met them once again before our tour was finished—and, so early one morning, John Frame (thanks to them both for hospitality, dissertation and information) saw me away from Inverness with that kindly courtesy and restrained warmth that is characteristic.

We were on our way to Aberdeen, and down we went through wonderful farm country, through Nairn, Forres and Elgin.

How clean, neat and tidy Scotland keeps its railway stations! I had half an hour to wait on Elgin station, too short a time and too early to pop in to the Picture House and the Playhouse, two of the Caledonian Circuit, but an astonishing thing happened in those 30 minutes.

When I went into Elgin station buffet the lady, pleasantly and smilingly, said "Good Morning," said she had everything that I asked for, and when I left she said "Good-bye. Thank you very much."

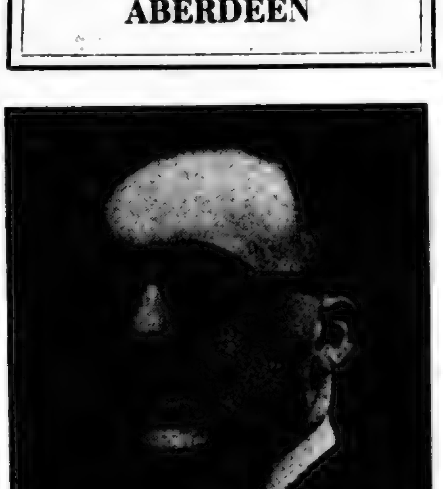
And so down the east coast we came, and after not too an uncomfortable journey reached that very wonderful and beautiful city, the city that has been the butt of jokes all over the world. We had arrived in Aberdeen.

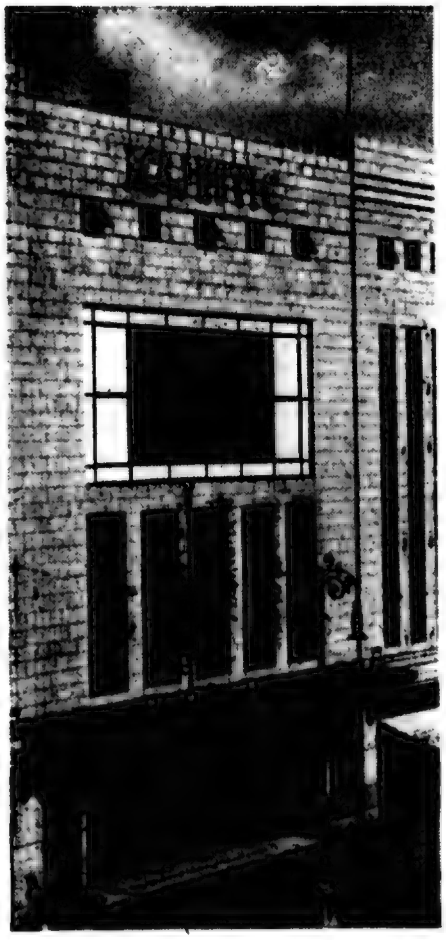
FROM THE HIGHLANDS TO THE 'EAST COASTERS'

ABERDEEN

(Left) RICHARD DONALD and (right), his brother JAMES. (Below) The Majestic, Aberdeen, a good example of the palatial type of kinema found in Aberdeen. The interior decorations and furnishings of the Donald Circuit are of a very high standard and they have not been allowed to deteriorate because of wartime laxity.

Photo by courtesy of "Aberdeen Journals"





IT was Edward Shanks, the distinguished essayist and reviewer, who once described Aberdeen as the Dresden of the British Isles. For the life of me, I don't see why, because there is nothing brittle about Aberdeen. There is a magnificent solidity about it, as one might expect with its fine and unique granite.

Aberdeen, of course, is a port renowned for its fishing and its fisherfolk form a goodly proportion of kinema patrons, but there is a stately beauty about the city that affects one within the first hour of moving up Union Street. And . . . I might mention that on the day I was there it was a flag day! Who was it who started that libel and slander? I believe it was the Aberdonians themselves!

But I have another name for Aberdeen—not Dresden, not Lyons, not Rio de Janeiro.

I think it should be called Donaldtown!

With the exception of the two halls controlled by Odeon (the Odeon and the Palace) and the Picture House (G.-B.) and Mr. Bromberg's News Cinema, the other 12 halls in Aberdeen are controlled by the Donald Family—for the purposes of official identification, J. F. Donald (Aberdeen Cinemas), Ltd.

This company also controls His Majesty's Theatre, the legitimate, whose destinies are looked after by James Donald, one of the four remarkable brothers, Aberdonians born and bred, who are the arbiters of Show Business in Aberdeen.

James is serving in India and so it is to Herbert and Richard Donald that is entrusted the onerous task of guiding the destinies of these 12 kinemas, holding so many thousands of seats. And what magnificent kinemas they are, palatial, sweeping, super, the very acme of what one envisages a modern kinema to be. Carpets in particular impress the visitor by their richness and state of preservation.

Every building on the main streets of Aberdeen must, by law, be "faced" with Aberdeen granite. It may account for the air of solidity that was my outstanding impression of all the theatres controlled by the Donalds. Every one of them is ruled with an iron, yet kindly discipline and a brisk efficiency that Dick Donald imposes vigorously. An astonishing person is Dick Donald. He never is still for a moment—perhaps because he used to be a good football player. Every problem from the smallest detail to the highest question of administrative policy and booking is in his grasp.

Quite obviously, in this space one cannot describe every kinema in Aberdeen, and so, I am sure that if my recollections of the Kingsway with its Holophane lighting and its fine seating, and the magnificent Astoria, are mentioned, it may give

REDUNDANCY AS A PROBLEM IN CITY OF DOUBTFUL POST WAR PROSPERITY

ome idea of the policy of the onald Company. The Astoria in rticular is palatial, with fine alnut panelling, and in which, ter the war, it is hoped to build ecial staff rooms with baths and owers for the staff.

There is another point I would ke to mention about the Astoria. ust off the projection box there is small soundproof room in which e actual sound being heard by e patrons in the auditorium is eproduced and a gadget, operated the chief, can alter the sound will.

There are two other points I must ention about Donaldtown.

If you have never been to the mous granite quarry which is in e city itself, get Dick Donald to ke you. Get him to tell you that ory of how one of the few German bombs that fell on Aberdeen acked slap bang in the middle of e quarry and dislodged quite a ir amount of granite. What a ift for an Aberdonian Clerk of e Works!

arold Service

The other point is this, and was one that I kept thinking out as I prepared to depart for undee. How clean, neat and mart were the staff, head foreman ght down to the most junior sherette.

I wondered how it could be done these days of shortage of pplies and coupons. Dick onald told me the answer, and it as that the uniforms were serced by Harold's.

It was quite evident to me that e staff, taking a pride in their ppearance, transmuted this to eir work. Each single member each theatre is part of it and part the audience. The managers e not discontented. The girls d boys *think* in terms of show siness. It is a perfect example private enterprise, based on the d tradition of family concerns t modernised without exploitaon of labour.

In passing, Aberdeen audiences ppreciate not only the first-class od that is provided in the fine fés and restaurants of the onald cir uit but also organ interdes, and when I was there F. owland Tims, late of the London umont, was playing at the Capi-l, and his colleague, Bobby gan at the Astoria.

It was to be regretted that maner Webster, at the Odeon, was ay on a few days' leave, but I s much impressed by the way which his Chief of Staff, Walker, ndled the front of the house. l soldiers are notoriously reliable, d after we had talked about glish films in general and the Tawney Pipit" in particular it me out that he had served in the rdons and at one time he had ved in the Khyber Pass.

That was Aberdeen, with its autiful kinemas, wide streets, autiful University and busy rt. Yet only two hours away, ll on the East Coast, what a con-t. . . . Dundee.

DUNDEE

J. B. MILNE, Managing Director of the progressive Milne circuit of Dundee

IF this is to be a truthful record, as I hope it to be, I must, even at the risk of offence, label this industrial city as Dundee the Drab, Dreary, Dilapidated and Depressing.

Let me say straight away that the Showmen of Dundee have done, are doing, and always will do a magnificent job in making this town lively and entertaining. But there is a grave problem that the Trade will have to face in the future. Dundee has more seats for its population than any other city in the British Isels. At the present time, of course, the city is prospering like so many others, but quite apart from its reputation for marmalade and jam and wartime industries, Dundee has lived on jute. Jute came from India and was processed in Dundee, which provided 60 per cent. of Dundee's wages. India is now looking after the jute industry herself, and unless Dundee can find a policy of peace-time industrialisation we shall be hearing the old pre-war cry of "Redundancy, Redundancy, Redundancy."

There is a fierce and vigorous competition in Dundee, friendly but healthy. This is reflected in the brisk businesslike way in which one is received to discuss the Trade problems.

Let us start with J. B. Milne. "J. B." is Managing Director of the J. B. Milne Theatres, controlling the Victoria, Britannia, Palladium and Broadway, Dundee; the Picture House in Tayport; the Regal, Peterhead; Regal, Blairgowrie; Ritz, Crieff; County, Kinross; La Scala, Cupar; Regal, Macduff; Playhouse, Stornaway (capital of the Island of Lewis on the West Coast), and Regal, Auchterardar.

One of the most difficult problems as J. B Milne sees it is the question of operators. He suggests that junior staff in projection rooms are overpaid and only few of them are really suitable for this highly skilled job. He found that British pictures were a nightmare on the whole, and put forward the constructive idea that a plebiscite on the Quota Act should be taken of Scottish exhibitors.

All this was very depressing, of course, but fortunately at that moment we ran into Willie Bendon, Scottish Manager of United Artists, who took exactly four minutes to sell a picture to that grand old-timer of the Kinnaird, Victor Hamilton, and then lifted my Dundee gloom by looking after the inner man in Valdorian style.

The Shopkeeper

Fortified, I was able to face the heaviest drenching I have ever had. I knew I was in Dundee, but I could have sworn it was the Burma jungle. Anyway, rain or no rain, darkness or no darkness, I ran Willie Pennycook to earth in his office at the Royalty in Baffin Street. Willie Pennycook is one of three famous brothers and controls, in addition to the Royalty, the State, the Cinerama and the Cinema in Morgan Street. It was Willie Pennycook (he's been an operator for 24 years) who drove home this grave problem of redundancy by pointing out that there were 24 kinemas in a city with a population of only 175,000 people Obviously, therefore, one must find a policy, and Willie Pennycook's policy is to run his little circuit on family lines, appealing to the shop-keeping class and to conduct his halls "like a shop."

He may like his claim to fame that he started talkies in Dundee, but I like the startling theory he put up that he was glad when the Entertainments Tax was increased!

"Let us go back to the old days," he said. "Seats were too cheap. In Dundee a penny was too cheap and it made our Industry look cheap in the eyes of the public. When I put up my prices I was told I was committing suicide.

"You can see that I am still very much alive, and, in fact, the present prices of seats justify my theory."

With this revolutionary statement still jingling in my mind, I battled once again through the night and soddening, drenching rain from Baffin Street to Nethergate.

Yes, you all know what I'm coming to, that showplace of Dundee, that showplace of the Scottish East Coast—Green's Playhouse—4,115 seats, with the largest stalls area in Europe.

Miss Minnie McIntosh, L.R.A.M., the proprietress and manageress of the Princess Theatre, Hawkill, Dundee. She is a prominent figure in C.E.A. circles and contributes below some vitally constructive ideas for post-war consideration by exhibitors everywhere.

This immense, gigantic theatre is in the hands of Manager Charlie Taylor (25 years with the Green Bros.), who, I hope, has now fully recovered from his illness. Like a whirlwind, he took me on a tour of this house which, with its marble staircases and pillars, its cafés, its cloakrooms, its own electric sub-station, its wonderful colour control by Strand Electric, its special air-raid shelters, its EVERYTHING, takes one's breath away.

So much has been written already of the Dundee Playhouse that anything I can say about it would be redundant! I would have liked to have seen it in all its glory of exterior peace-time lighting, but there are compensations. If by daylight you climb to the roof of the Dundee Playhouse and the weather is not too bad one can get a he wonderful Tay Bridge.

CHARLIE TAYLOR, Manager, Green's Playhouse, Dundee

Depression was lifted still further after my next call, which was at the G.-B. house, the King's Theatre, the old legitimate. Reason for this cheerfulness was the boisterous, laughing, happy-go-lucky but frightfully efficient

BRIEF RETURN TO THE HIGHLANDS

Manager, J. Crombie. Yet another revolutionary statement. "They are darned funny audiences in Dundee," he said. "Frankly, they don't know what they want in pictures."

Manager Crombie is doing a first-class job of work in this difficult city, representing an essentially English circuit against the fierce competition of local Scottish exhibitors. He got Bailie Baird to open the King's Theatre Gaumont Children's Club, which, according to my up-to-the-minute news, is making very substantial strides.

The Vivacious Lady

It was getting near to the time when we had to leave the East Coasters and strike across country again into the Highlands, but it was impossible to leave Dundee without trying to meet that intellectual, musicianly, charming, vivacious and fighting personality, a real independent, Minnie McIntosh, L.R.A.M. Her father owned the Princess Theatre in Hawkhill, and when he died in 1928 she "just carried on" and has done ever since until she has become one of the best-beloved personalities in the Scottish Trade.

Since 1932 she has been Secretary of the Dundee Section of the C.E.A. and delegate to the Executive Committee of the Scottish Branch and has been a delegate to the General Council since 1937.

In spite of staff troubles, she manages her own theatre and has taken on the added responsibility of running the Princess Children's Cinema Club on Saturday afternoons.

To be truthful, I was only fortunate enough in meeting Miss McIntosh in Glasgow during the Alex King celebrations, because when I was in Dundee she was in London. I am, therefore, all the more grateful to her for sending me what she modestly describes as "just a few random thoughts." They may be random, and they may be just thoughts, but they contain much shrewd and sensible observations on Trade problems when this war is over.

Future Audiences

War time patrons, she points out, have been extremely tolerant, but when normal times come again they will have other entertainments, and audiences will be made up of thousands of young people who will have seen other countries and other ways of life. These young people will have faced reality. They will be tired of drabness—drab clothes, drab surroundings and uniforms. They will want colour in their lives and colour in their entertainment.

Kinemas, too, must be bright, but although this is a task that the Trade would like to expedite it is to be hoped, she says, that the primary need of housing will be met first.

People of all types, Miss McIntosh points out, are taking a more wide-awake interest in the world around them. After the war there will be a more intelligent and better-informed public for which the film Industry will have to cater, a more critical patron. If these people don't find the right type of entertainment they want in the *commercial kinema* the Trade will suddenly discover scores and scores of small societies springing up all over the country who will go to the films, *their own films*, to express their views.

"*We shall need brighter kinemas*, clean and up to date," she says. "We shall need new ideas. I would like to see 'programme-building' again. Let us abolish the system of percentage for a *selected* feature with *unselected shorts*. It is a lazy way of doing business. Let us book feature films only, but have an adequate allowance so that a booking manager can use his own intelligence and knowledge of his audiences in compiling a *programme*."

"This would encourage the production of good shorts and help our younger production units and give some little measure of individuality to each kinema programme."

I am sorry that time did not let me look up James Fraser and his little circuit or to look in at Harry Winocour's Scala and Majestic or the two Odeons and the palatial A.B.C. Plaza, but it was time to pull out on our way to Edinburgh, but before going on to the academic capital of Scotland we had to look in at Perth and Stirling. And so we caught yet another train from Dundee West and a short while afterwards dropped off at Perth.

PERTH

PERTH is known to thousands and thousands of troops in this war for its railway station, to women for Mr. Pullar the Dyer, but I wouldn't mind thinking that we could call it "Little Warsaw." It is no secret now that many thousands of Polish troops were stationed in Perth, and apart from the many social problems that their presence involved, their conduct raised many an awkward situation for kinema managers.

Perth has four kinemas, and two of them, the Cinerama (manager, John Campbell) and the Alhambra, are Gaumont-British houses; the King's is a private company, and the Playhouse, in Murray Street, is one of the Caledonian circuit, in the capable hands of Bert Harvey, who was on leave when I called, and so it was being looked after by Miss Junor. It was only a swift handshake with her because I had spent so much time at the Alhambra with Manager Sandy Dunn and once again time marched on.

Perth is essentially a self-contained Scottish town, with great local pride, and when I commented on the excellent seating Sandy Dunn pointed out that it had been done only last August by a local company.

Sandy Dunn is busy on Sundays, of course, in running Garrison Theatre, and he told me that these Highland people like big films of the type of "Wuthering Heights." We discussed the Polish Question at some length and he told me that the Poles could never understand that they could not come in at 4 o'clock in the afternoon, buy tickets, and then make a scene when they returned at 7 o'clock at night to use them. They just would not understand house rules! But tact is Sandy Dunn's middle name.

And so, after a swift fleeting hour in the city "built on Two Inches," Dunn saw me off safely from Perth. On our way to the station we passed a gaunt red-bricked building. Do you know what was inside it?

Take the strain—5,000,000 gallons of whisky!!

AUCHTERARDER

UNTIL now my tour had been confined to cities and towns. I had wanted to visit a typical Highland village with a wee kinema. A suggestion came from J. B. Milne, when I was in Dundee. "You say you are going on to Perth and Stirling. Drop off at Auchterarder and look in at the Regal. I think you'll find something unusual."

I did. From the country station of Auchterarder I wended my way by burn and hedge into the village, the village of just one long street. Up on the left-hand side, on the way to the golfing paradise of Gleneagles (not now, though) was the Regal, a 500-seater, whose recent reconstruction and decoration is a wartime triumph.

Manager Malcolm Robertson gave me a hearty Highland welcome. Malcolm Robertson is a man with foresight. As far back as August, 1939, he saw the difficulties likely to arise in the projection room, so at the Ritz, Crieff, he trained women as operators, and the Regal, Auchterarder, was the first kinema in Scotland to have an all-woman operating staff.

Mr. Robertson thinks they are efficient but will never be instinctive electricians.

The unique feature of the Auchterarder Regal is the lighting and design around the screen. The previous proprietors and constructors had designed two fluted columns on each side of it. Two more were built by the Milne Management on the top and on the bottom, and with the modern colour lighting patrons are given the effect of a complete picture in a gilded frame, a cameo as it were. A truly remarkable feature.

By then it was nightfall, and Glasgow had to be reached to catch an early train to Edinburgh. So we could only trainly pass through ancient, battlemented and walled Stirling, gateway to the Highlands, cradle of Scotland's history, but I am indebted to a Scottish journalist colleague, T. R. Corrie, for the following notes on Stirling.

STIRLING

FIVE of Stirling's halls are owned by Stirling Cinema and Variety Theatres, Ltd. The brothers James and Archibald Menzies, chief directors in the company, are the men who gave Stirling its first kinema, the Electric, opened in 1912.

The brothers had conducted a cycle agent's business in Bridge of Allan since 1898. With the development of motoring, automobile engineering was added to the business. In 1908 the firm opened a Stirling branch. The building, which later became the Electric Theatre, was originally built with a view to being used as a garage, but just as they had not hesitated to embrace the possibilities of pioneering in the motor trade, the Menzies Brothers decided to take a chance on the kinema Industry.

Motors to Films

The motor business, however, was still carried on at the original Stirling site, and it was not long before the Menzies realised that this was a wise decision. The Electric steadily lost money simply *because the public had not contracted the kinema-going habit: even the offer of free seats failed to entice people.*

The rise in box-office receipts dated from the time the brothers booked Mary Fuller in the early serial entitled "What Happened to Mary?" That got the customers. In order to find out what happened to Mary they began to patronise the theatre regularly. New halls followed in relatively quick succession. The Kinema (600-seater), 1915; Picture House (1,010), 1921; Queen's (1,120), 1928; and Allan Park (1,750), 1938.

The Electric was sold many years ago and is now being used, as originally planned, as a garage.

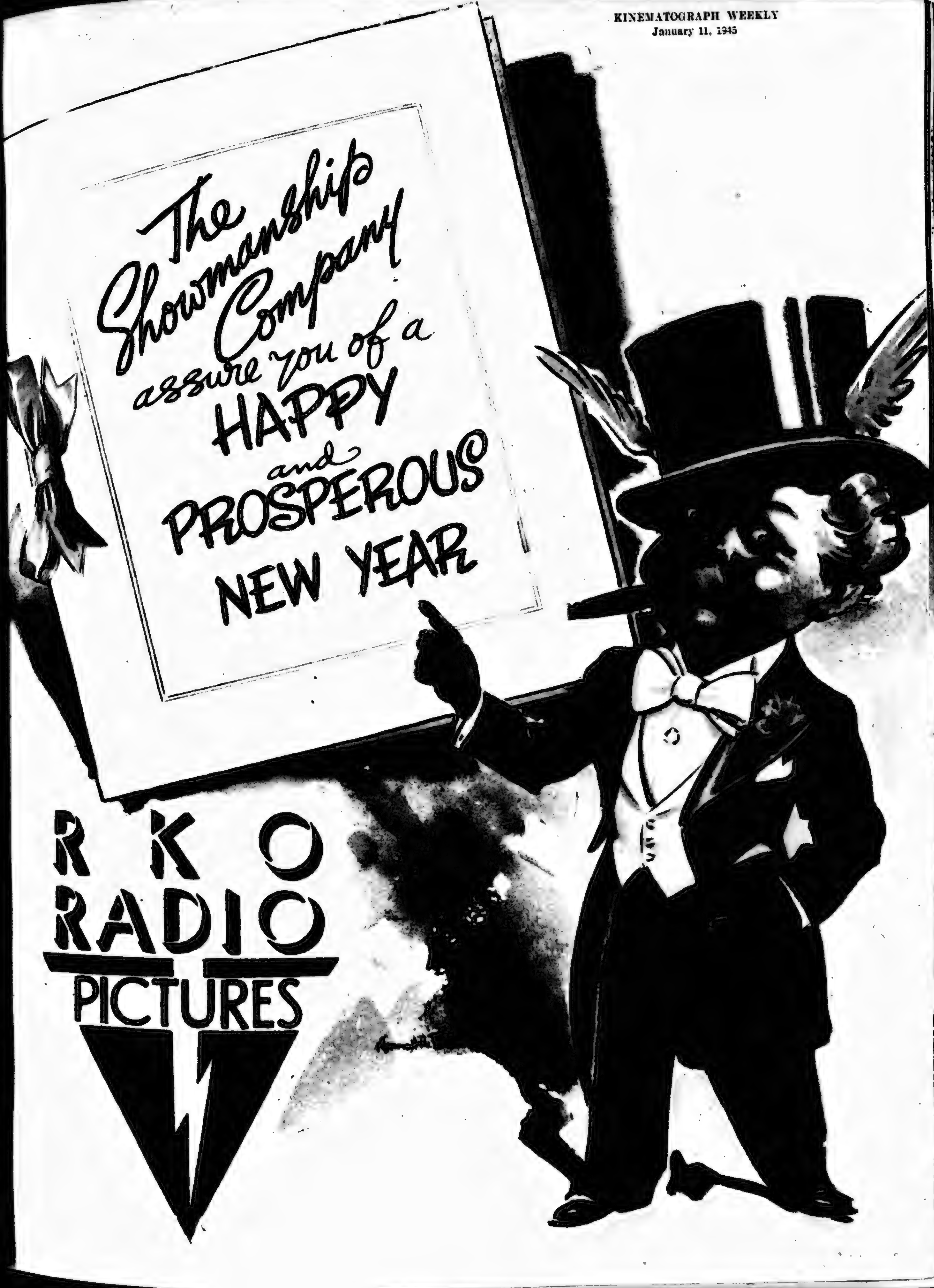
Just as their first hall had a link with the motor-car, the Picture House, the Menzies' third kinema, was built on the site of a coach-builder's showroom. In 1932, however, the Menzies Bros. sold their motor business and concentrated solely on kinemas.

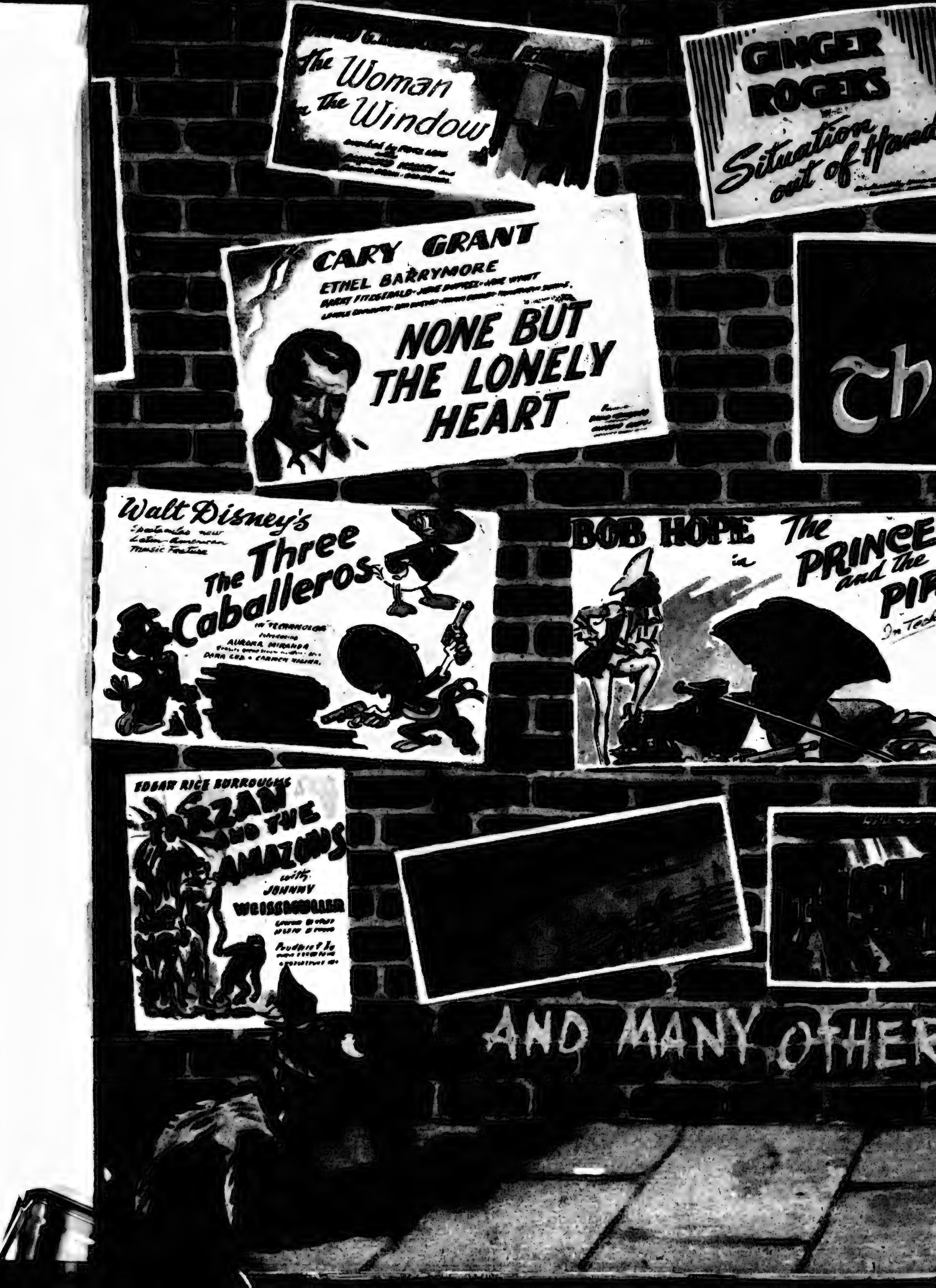
The A.B.C. Regal

The A.B.C. circuit have had a kinema in Stirling since 1932, when they opened the Regal, seating capacity 2,200. The present manager, Robert A. M'Intyre, is an Edinburgh man who came to Stirling three and a half years ago from the Savoy, Lincoln.

During his eight years on the managerial side, Mr. M'Intyre worked exclusively for A.B.C. Before going to Lincoln he had been at the Elite, Nottingham; Hippodrome, Ipswich; Hippodrome, Norwich; and Grand, Mansfield. His father, George M'Intyre, founded a pioneer film transport business in the East of Scotland and he was associated with the firm for some years. The business was afterwards amalgamated with Broxburn Carriers, subsequently absorbed by Film Transport Services (Great Britain), Ltd.

Continued on page 71.


The Showmanship Company assure you of a HAPPY and PROSPEROUS NEW YEAR
RKO
RADIO
PICTURES


The Woman in the Window
GINGER ROGERS
Situation out of Hand
CARY GRANT
ETHEL BARRYMORE
NONE BUT THE LONELY HEART
Walt Disney's
Spectacular new Latin-American Music Feature
The Three Caballeros
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RKO RADIO PICTURES

The Showmanship Company

EDINBURGH

"AULD Reekie," or to be less familiar, Edinburgh, the Administrative and Academic capital of Scotland, is architecturally a beautiful city, but over it broods a superior intellectual air of condescension, snobbery and aloofness. Its citizens think, speak and act with a strange and cold individualism. It may be, of course, that the influence of the Church is particularly powerful, but Edinburgh mistranslates Stately Bearing for Superiority and makes a normal, friendly human feel uncomfortable.

This Edinburgh attitude is, surprisingly enough, even reflected in the Trade. For a long time, exhibitors in this centre (which contains 150 kinemas from Fifeshire to the Border) have agitated to be a separate and autonomous branch of the Scottish C.E.A. They have resented their very necessary affiliation to, and what they regard as, the domination of Glasgow.

Fine Kinemas

The city is resplendent with many fine kinemas. I recall, in particular, Chairman Duncan Cameron's superbly beautiful and luxurious Dominion. The stage curtains and lighting are transcendently lovely. In the vestibule the enforcedly empty chocolate showcases have been filled with scores of model animals, an excellent improvisation that gives an air and tone of quiet showmanship to the theatre.

One of the stalwarts among Edinburgh's showmen is Robert M'Laughlin, C.A., who, in the more serious days, was Liaison Officer to the Scottish Command of the Home Guard.

Mr. M'Laughlin feels that if there is to be Government control some of it should be directed to protection for exhibitors. He says:—

"The law lays down building regulations, and a licence showing that these regulations have been observed must be obtained before a kinema can open. The law provides as to what films can be shown to children and also makes regulations for the safety of children and adults in kinemas. It also provides machinery for adjusting wages for staffs in the event of an agreement not being made between the exhibitors and the appropriate trade union. We have a Quota Act which states what percentage of British films will be shown in each year.

"Considering the foregoing Government interference, it would seem to be for the protection of the public, the staffs, and the producers of British films. But what about the exhibitors? Is it not time that Government interference was invited on their behalf?

Unequal Practices

"Inequitable Trade practices should be curbed. Why should an exhibitor be made to pay 10 per cent. more for his films in a tight position because of competition? Why should he be made to play two seconds as a programme on percentage because there are four or five shows in his area? In war time in other trades this is called Black Market, and heavy penalties are attached to it.

"Why should foreign distributors be allowed to make a farce of British films as they did with their quickies?

"Why should Government interference not be sought to give a standard contract for the business under which the exhibitor has the same rights as the distributor?

"Why should Government interference not be asked for to curb building kinemas in situations already over-seated?"

The Albins are another kinema family, famed and famous in Scotland's historic capital and they have played a great part in the city's fine effort for charity. William H. Albin, J.P., from his kinema in Leith, seaport for Edinburgh, has asked a pertinent question about the charity aspect of the Trade.

"Do we really get the full appreciation we so rightly deserve for all our untiring work on behalf of charity?" he asks. "To my mind, the answer, as they say in Parliament, is in the negative. Apart from the knowledge that the recipients reap the benefit we do not get other than the scantiest recognition, a little paragraph in the lay Press, perhaps.

"We must, of course, continue wholeheartedly our benevolent work, but let us have a little more recognition and appreciation of all we have done and are still doing."

One of the finest showmen of the old school in tune with modern times is to be found in Edinburgh—our old friend John R. Poole, the Englishman who settled in Scotland and became a Bailie (councillor) of the Royal City.

I found him up at the Synod Hall, that historic old building that John R. transformed into a kinema. It is ancient judged by the standards of his modern luxury super opened in 1937, the Roxy, but it has what John R. has, "atmosphere."

Who does not know of the name of Poole in show business? A century and more of an old and fine family catering to the Victorians, Edwardians and Georgians. It is almost a dynasty, founded in 1837 by the brothers Charles W. (father of our Edinburgh host) and John. For five reigns they have given this country *family* entertainment, going right back to the days of Panoramas, Dioramas, Myrioramas, old-time Variety to the modern film. Many have been the adventures, and rich in anecdotes have these hundred years been, but I am sure John R. Poole still thinks of one great proud moment.

In 1935 he was entrusted with the presentation of a sound film programme for the Duke and Duchess of Kent, then in residence at Holyrood House. He installed R.C.A. for the occasion and can still recall the programme: **Mickey Mouse, British Movietone News, Roberta** and **Gold Diggers of 1935.**

One of a family of showmen whose whole life in this modern age of sound and colour film is exemplified in this message from John R. himself:—

> **"I am a Showman—commonplace, vulgar, an exhibitionist, one who wears his heart on his sleeve and his smile on his shirt-front. One who shows off, one who exposes himself to the gibes and jeers and, less sincere, the applause of his fellows.**
>
> **"I am a Showman—and show myself for the better knowledge of humanity."**

Not a bad doctrine, I reflected, as I prepared to experience another thrill in my life, Scotland's *real* capital, Glasgow, an account of which begins at the top of this page.

AND SO WE CAME TO THAT GREAT CITY . . . .

GLASGOW : MAGNIFICENT, PROSPEROUS, VIBRANT, AMBITIOUS, FILM-MINDED

Splendid Charity Work

The Tower which dominates City Chambers, Glasgow

AND so we come to Glasgow, hub of Scotland's mighty Commerce and Industry, the second largest city in the British Empire, a vibrant, turgid, magnificent, beautiful city of nearly two million souls.

Will Fyffe used to say that on Saturday night Glasgow belonged to HIM! Let me say that Glasgow belonged to ME for seven days and seven nights. The Glasgow Trade saw to that. For a week I tramped Glasgow's streets, walked her suburbs, marvelled at her industrial areas, satisfied an Englishman's childhood ambition to visit Clydeside, satisfied an impression in his more mature years that the stupid talk of Glasgow being a Second Gangsterdom was grossly exaggerated.

It may sound a silly thing to say, but I saw beauty in Glasgow's tenements, in Gorbals, Govan, Parkhead. I liked the men I drank with in the pubs—fine, rough but doughty, men.

Every inch of her vibrates and pulsates with life. She is a proud city and her people are proud within the framework of Scottish caution and character. Her citizens are intensely, deeply *alive.*

POST-WAR INDUSTRY ESSENTIAL

Centre of a mighty industrial belt, centre of a great coalfield, parent and child of the mighty river Clyde, Glasgow lives on industry and its fruits—but, above all, on ships.

There is surely scarcely any need to emphasise the meaning of shipbuilding to the prosperity of Glasgow—or is there? Once upon a time Glasgow knew great distress in her shipbuilding yards. The world knows what Clydeside has done in the last five years, **but there must be a full-time, long-term, well-planned policy for British shipping because the Clyde and her yards, right down to Gourock, must never again be allowed to die. These ships provide a myriad subsidiary industries. They provide wage packets which the rough, good-hearted men and women of Glasgow pour into the kinemas.**

For, from a Trade point of view, I doubt whether there is a single city in the world more acutely film-minded than the citizens of Glasgow. I have seen them defy rain for hours while standing in queues—not, as one might expect, at peak hours in the evening, but even in the early afternoon.

Glasgow is, too, the capital of the Scottish film Trade with 106 kinemas out of Scotland's total of 567. The city is rich in film history, and some of the triumphs of the early days of the screen took place in it, and some of the most famous names in the Industry were Glasgow born and bred.

But before I go on dissecting Glasgow I want to pay a tribute to the truly magnificent work that the Scottish Trade has done for charity. Each year records go by the board, and it was Col. John R. Turner, who won his D.S.O. in the last war with the Royal Scots, and who, since the death in January, 1939, of John A. Houston, has quietly and efficiently done sterling work as secretary of the Scottish C.E.A., who revealed this aspect to me. In the three months of Cinema Sunday alone no less than £11,310 was raised for equal distribution between the Glasgow hospitals, the Lord Provost's War Relief Fund and the Scottish C.T.B.F.

In six years Cinema Sunday has produced for these three charities £42,033. Thousands of pounds have also been raised for the Red Cross, and, as might be expected in a seafaring city, for sailors' charities as well.

The Scottish Trade Benevolent Fund is a very fine institution. It is autonomous and distinct from the fund in England. It was founded in 1916, and deals with every case of distress not only in Scotland itself but of Scots who have gone to England and unexpectedly fallen on evil days. Tom Ormiston was its Chairman for 20 years, to be followed by Davie Stewart, Bert Green, William Kempsell and William Mann.

It is pleasant to think that in such a democratic city as Glasgow this magnificent work for charity is not confined to the more prosperous exhibitors. The Fund's Chairman to-day is James Currie. Chief Operator at the Blythswood

LORD PROVOST WELSH CRITICISES RENTALS AND BAD COPIES

Picture House in Maryhill Road. Moreover, no mention of the Scottish C.T.B.F. would be complete without a tribute to the immense amount of hard work and devoted labours of its organising secretary, Archie Twaddle.

At the beginning of this article I mentioned that the Scots were essentially homely people, and it may be because of this that they have such a deep understanding of human needs and frailties, why they respond so quickly to any effort asked of them for charity.

This benevolent work in Glasgow is not confined to the formal objects, such as the Fund and hospitals and Red Cross. Behind the scenes Scottish Trade leaders devote much of their personal time to generous works.

Let us take a case in point—that of Willie Bendon. One would think that after a week's work in the hard business of a Renter's Manager for an entire country he would enjoy a Sunday of leisure. But not for Willie Bendon. At week-ends he takes a projector and a collection of films around Glasgow's hospitals and eases the pain and sufferings of their many patients by giving free film shows.

But that, perhaps, is what one might expect of such a genial kindly person as Willie Bendon, from a member of one of the most distinguished families in the business in Scotland. He is Scottish manager for United Artists and has been with the company for 23 years. He is the son of the famous "Prince" Bendon, one of the first Renters in Scotland, and who, way back in 1898 when he owned Bendon's Trading Company, put on a 20-minute film show at the famous 1898 Exhibition. Willie will talk to you of the old Animatograph with the claw movement, of Beard's two- and three-sprocket machine, of ventriloquism, and of such old time films as "The Runaway Horse," one of Pathe's.

And while we are on the subject of Renters let us run through the list of those representatives who, in Scotland are not *always* at loggerheads with exhibitors.

They are: Willie Carruthers, J.P. (Twentieth Century-Fox); R. G. "Bobbie" Booth (Columbia); Percy Gordon (British Lion); David Reid (Butchers); Ruby Ancill (G.F.D.); William A Mann (Pathe); Eddie Burns (Radio); A. F. Gibson (Paramount); Willie Arthur (Eagle Lion); A. Spary (M-G-M); Ernest Pyser (Ealing Distribution); George Lee (Warner Bros); A. H. Barnett (Anglo-American); John Bruce (Scottish Film Distributors) and, last but certainly by no means least, Harry Coxall, of H. C. Coxall, Ltd.

I have mentioned elsewhere how the showmen of Scotland play a great and honoured part in public and local civic life. There are scores of examples and none more outstanding than the case of Jimmy Welsh. He is an Independent Exhibitor, owning the Mecca in Balmore Road, and the Riddrie and is in partnership with George Smith at the Kingsway, Cathcart; the Westway in Paisley Road, and the Aldwych, also in Paisley Road.

He is Lord Provost James Welsh of Glasgow, the first citizen of the Empire's second greatest city. How neatly and unostentatiously he carries out these responsible duties. He has an infectious laugh and a great sense of humour. When you see him in City Chambers either to talk to him about essentially film Trade topics or whether you are a guest on a more formal occasion there is a complete absence of Pompous Bumbledom and Mayoralty Magnanimity.

He entered the Trade in 1910, and he always had a hankering after public life, and in his ambition he was encouraged by Pa Bennell. Lord Provost Welsh's days are full and I was therefore more than grateful to him for giving me a quick five minutes in his Parlour. His views on Trade problems can be crystallised into a few sentences. He thinks that the Renters demand more than their share. He wants more extended runs, but the Renters insist on such terms as to make these impossible.

AN EXCLUSIVE picture to the KINE., *and an historical one at that. Alex B. King as a very young man in his first job as a manager at the Grand, Cowcaddens, in 1908 at 30s. a week. His Knighthood, 40 years later, has been richly earned by straightforward methods. For all his shrewd and hard-headed business acumen, ready (as so few exhibitors are) to enter the lists and joust against the renters, he is a charitable, kindly and ebullient soul. We notice an inkstand in this picture. If he can retrieve it from Harry McKelvie, that one and the presentation stand of last October might look well side by side in the famous office in West Regent Street—but that perhaps is sheer unadulterated Sassenach sentimentalism!*

It is stultifying to business, he declared, to be asked to pay 50 per cent. for a three-day run and 45 per cent. for a six-day run. In the old days, Jimmy went on, exhibitors' problems and peculiar features of locality and audience were met in a more generous spirit.

Another point that he had some hard things to say about was the way in which the Renters foist off bad copies on small houses with second and third runs.

J. J. Bennell, one of the founders and a pioneer in the exhibition of pictures in Scotland 40 years ago—(he had the old "B.B." (Bright and Beautiful Picture Palace)—helped and encouraged Jimmy Welsh, and he also encouraged his own son, Ritson Bennell. Ritson is Chief Supervisor for Scotland for the Gaumont-British circuit, which has 30 halls in the country, and I was glad to have tea with him one afternoon at his Headquarters in the New Savoy at the top of Hope Street.

With him was Jack Dunbar, J.P., Assistant Gaumont-British Supervisor for Scotland—the only member of the Trade in Scotland on a Licensing Bench. He is a member of the Licensing Appeal Bench, and has done sterling work in protecting exhibitors' interests at the Tribunal meetings in Edinburgh.

Glasgow's Trade and first-run halls are centred in the area bounded, as the guide book says, by the world-famous Sauchiehall Street, Vincent Street, Hope Street, and Renfield Street, and it was in an office in Vincent Street one Saturday morning that I met for the first time one of the kindliest and most popular of men, David A. Stewart, J.P.

This was the man who had for so long and so loyally been the associate of the shrewd, grim and fechting John Maxwell. Davie entered the business in 1907, and in 1913 joined John Maxwell in the Scottish Cinema and Variety Company with half a dozen halls—later to become the world's most powerful circuit, Associated British.

The story of the life and rise to power of John Maxwell is, in itself, a complete book. Incidentally, what a theme for an original script; one day it will be written! Certainly in this space one cannot relate the history of this remarkable man. But his influence is still dominant in the Trade, his name still one to be conjured with.

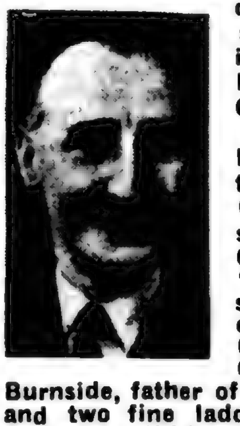
To-day Davie Stewart is still with A.B.C., still the head of the circuit in Scotland with its 44 halls. Sixteen of these are in Glasgow alone, and I challenge anybody in this Industry in this country or in any other to beat the record of this gentle and homely little man.

In the years of his association with A.B.C. in Scotland he has raised no less a sum for charities than £150,000. In this war the halls under his control have contributed £12,000 to the Prisoners of War Fund and £20,000 for Russian charities.

The Saturday I spent with Davie Stewart will long remain for me a pleasant memory, for, to a stranger in a strange city for the first time he showed me something of its homely life and of the ways and habits of Glasgow's teeming thousands. We lunched at his home on what Mrs. Stewart described as "a scratch meal" (fully-fledged to me!) and while it was being prepared Davie showed me his boy's photograph—he is now serving in Italy)—and a yellow badge on which were the initials K. F. L. Then I recalled that the bairn had played inside right for the KINE. football

Thank You Willie Kempsall

TO GLASGOW it is superfluous to tell whose portrait this is, but for the benefit of the lesser erudite it is that of William Kempsell, Principal of Kempsell's Advertising Agency, Hope Street, Glasgow.



To us, in London, he is the "Kine." Glasgow correspondent. To Glasgow he is "Willie Kempsell," President of the Cinema Club, Special Constable in Burnside, father of a bonnie lassie and two fine laddies, and a respected, well-liked citizen.

To the author of this article he is Puck, Sly Humorist, Elder Statesman in his knowledge and counsel, a kindly collaborator, a man with poetry in his soul and cash in the bank.

Without his unflagging help day AND NIGHT, without his co-operation these Sassenach thoughts could never have appeared.

TOUR IN THE LOTHIANS CALEDONIAN'S POLICY

eam against the French Film rade many years ago.

Soccer Fan

After lunch I was given another eat. "Do you want to see a *ally good* Scottish football team laying in a league match?" he ked me. It was settled, and pass. g the golf course where he prac- ses reducing his handicap we ame to the ground of Third anark. The Scottish A.B.C. Chief as been an ardent supporter of hird Lanark for years.

Third Lanark were beaten by six ear goals after much advice from eir own supporters! On our way ut of the ground Davie Stewart yly and humorously remarked: There you are! What did I tell ou. I told you you were going to e a *good* football team!"

Then he took me on a round of lasgow in his car. We visited B.C. houses from the small ones the supers, and in each one und efficient management. At ch stop he had a friendly, almost timate, family-like, word for the anager and the staff.

Davie's modesty is such that he obably won't like my telling this ory, but it is so representative d typical of the man's character at I must.

Once upon a time in Glasgow ere was a Great Première with all e Big White Chiefs and the oguls from Wardour Street up for e occasion. After the show the portant Personages were waiting the foyer for the Scottish A.B.C. ief. He couldn't be found. He as up in the operating box. He uld no more have left the theatre at night without giving a word of anks to the Chief Operator for e way in which the show had ne so smoothly than fly.

axwell's First Hall

In that tour of Glasgow he owed me Glasgow tenements and rking-class districts, but the eatest thrill for me on that emorable day was to see what is day a billiard hall.

It was the first theatre John axwell acquired.

At this juncture it is, perhaps, t out of place to mention another an prominent not only in the blic life of Glasgow but of Scot- nd itself. I refer to Sir Alexan- r B. King, C.B.E., J.P. The news his knighthood and the festi- ies which celebrated it, both in gland and in Scotland, should ll be so fresh in the mind of the ade that no further comment is eded from me except to empha- e that one of the outstanding atures of the Scottish Trade has en the manner in which Scottish hibitors have co-operated with e Ministry of Information in pro- gating Britain's war effort.

Every Sunday night in Glasgow, yr, Dumfries, Dundee, Hamilton, ebles, Edinburgh and other wns in Scotland these Ministry Information War Commentary enings with lectures and films every conceivable subject, have en an outstanding part of the ucational and public life of the untry.

Their success and lack of bore- m is in no small measure due Alex King's untiring efforts as lm Officer for Scotland of the nistry of Information and chair- an of the Advisory Committee for Scotland of the Ministry. It was for this and other public work that he was honoured—deservedly so.

He is a boisterous personality, a grand story teller, and extremely shrewd in the film business. His power resides in what may be described as an unusual situation. He personally is not known to *own* a single kinema in Scotland, but he has Directorial interests in many and he books for 78 halls, made up of independents, small circuits, and in particular is the booking chief for Scotland's own great circuit, Caledonian.

Scottish Films Call

As a good Scot, Sir Alex, like Robert Wotherspoon, wants more films to be made of Scotland and for Scotland. The M. of I. has seen to it that Scottish exhibitors have been given a generous share of suitable shorts, and as Sir Alex pointed out to me, Tom Johnston, the Secretary of State for Scotland, is willing to give every possible help in Scottish production.

Mention of Sir Alex's great power in booking, especially for the Caledonian circuit seems to be my cue once again to refer to this fine chain of kinemas, so, for the moment, we are going to leave Glasgow on a tour of the Lothians to the East.

I went under the excellent tutorship and guidance of Archibald Fleming, General Manager of the circuit, a circuit that has great plans for the future, and many sites acquired for building.

We left Glasgow by car early one morning, passing through Bailliestoun and the Lanarkshire coalfield, through Edinburgh and Musselburgh, on our way to North Berwick, at the mouth of the Forth. And, on the way past the slag heaps, the fields, the farms and the sand dunes, Fleming told me something of the policy that governs this particular phase of Robert Wotherspoon's enterprise.

The first is in the simplicity of its publicity. In all its advertisements, whether in the local paper, the great dailies of Glasgow, or billing, one will find this phrase: "THIS IS A CALEDONIAN CINEMA."

A slogan like that hits you. It is simple and direct. It conveys to the patron a sense of complete reliability in the programme he is going to see and in the theatre that he is going to visit.

Special Canopy Design

In due course every theatre of the Caledonian Associated Cinemas group will have a distinctive canopy common to the entrances of every theatre. You'll know that it is a Caledonian theatre.

But, to my mind, the most important and the most outstanding question was the policy regarding the management of these theatres.

ONCE A MANAGER IS APPOINTED TO A CALEDONIAN HALL HE IS THE MANAGER. HE IS NOT A MERE FIGUREHEAD, RULED, CHIVVIED AND POLE-AXED FROM HEAD OFFICE AND HORDES OF SUPERVISORS. HE IS ALMOST THE OWNER OF THE THEATRE. HE IS MADE TO FEEL THAT HE IS A RESPONSIBLE PERSON, IMPORTANT IN THE CIVIC LIFE OF THE TOWN IN WHICH HIS THEATRE MAY BE.

The result is that they become "part of the family," and in 11 years only two managers have been asked to resign. Mr. Fleming asked me bluntly: "Do you think this is the right policy for a circuit?" I replied that it was axiomatic that a contented staff made for good business. "That is just what we are getting at," he said, "and it is the policy we are going to follow in all the other theatres that we are going to build when peace comes."

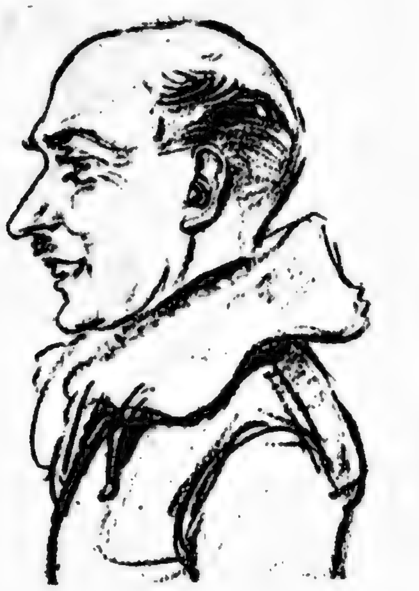
By now we had arrived in wind-swept, sand-duned North Berwick to call in on Manager David Simpson at the Playhouse. This theatre, in red sandstone, has the famous green carpet with its catherine-wheel design and interwoven initials C.A.C., which is common to the whole circuit.

Luxury Cleanliness

It also has another outstanding feature common to Caledonian—the almost luxurious design and cleanliness of the lavatories in green and black marble and tiles. The very latest in plumbing and equipment is to be seen in every one of the Caledonian halls, and it is an element to which the company pays particular attention.

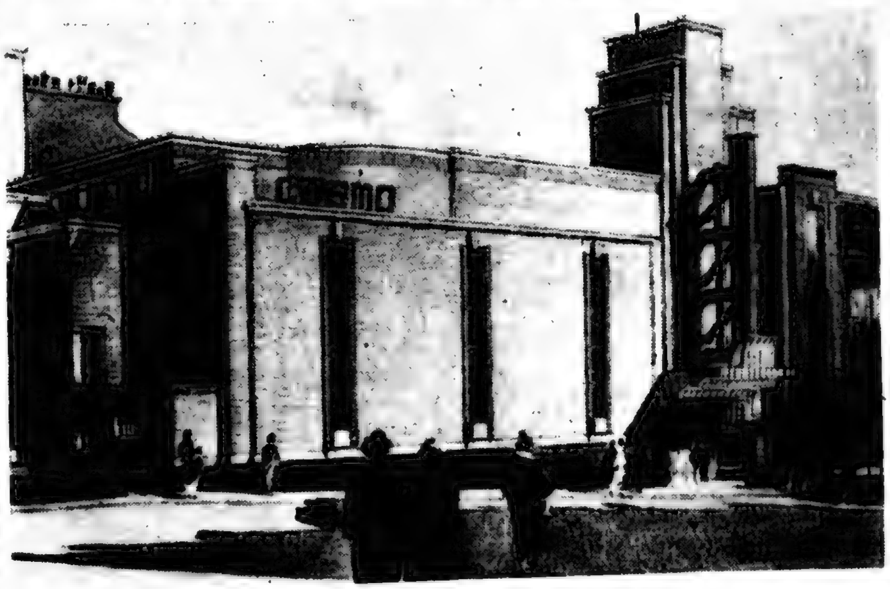
The Playhouse at North Berwick, with seating by Patterson's of Glasgow, was reconstructed before the war in eight weeks. It was a remarkable piece of transformation. The roof was lifted and the balcony built, and a barber's shop was transformed into the pay-box and offices.

All these points had to be noted swiftly because we were soon on our way again along the coast road leading to the English frontier on our way to Dunbar. Here we were to meet Manager T. Rogers at the Playhouse, a very modernistic 1,000-seater. There is also the old Empire (549 seats), reminiscent of the old village hall, but one which is very popular with the simple fisherfolk of the coast. It is a curious thing that they fight shy of the more luxurious Playhouse. It was in the Empire projection-box that Mr. Fleming discovered



This excellent sketch is of "Jimmy," to-day Squadron-Leader JAMES REED, A.F.C., on active service. When war broke out he was manager of the Scala in Sauchiehall Street. Acting there in the gap is James Archer, the popular Treasurer of the Glasgow Cinema Club, whose war-time efforts at showmanship are first rate.

An architect's drawing of THE COSMO, one of George Singleton's Glasgow halls. It is a remarkable example of the ultra-modern without ostentatious garishness. The sound reproduction is absolutely first class, its simplicity is impressive. Its trailers are silent and to the point



FROM GLASGOW TO THE LOTHIANS

George H. Payne, the British Acoustic engineer (who has the staggering and astonishing hobby of breeding tropical fish!), and Mr. Fleming, being intensely interested in all things technical and electrical, it was a wee while before we were on the road again. We crossed the rolling uplands and farmlands of East Lothian, and through the Lammermuir Hills, where legend already has it that the mother of Lassie (heroine of "Lassie Come Home" (M-G-M), which is just the type of film that Scotland likes) still lives.

We fetched up at the third of the towns which Mr. Fleming wanted me to visit—Dalkeith. This little town of 8,000 people in Midlothian is quite historic in its way. Here Gladstone beat the Duke of Buccleuch in one of the most famous by-elections of all time way back in Queen Victoria's days.

Halls 3-ft. Apart

It also, once upon a time, had the old Foresters' Hall, on whose boards Sir Harry Lauder first began. Now it is the Pavilion, said to be the oldest kinema in Scotland. Exactly 3 ft. away next door is the Playhouse. A narrow passage-way runs between the two theatres and the same heating system does for the two. The Playhouse was once a church, and Willie Albin ran films in it twice a week until Robert Wotherspoon bought it and rebuilt it.

A. M. Roberts

Manager A. Malcolm Roberts, an old friend of the KINE., and who has been with Caledonian since 1931, still remembers the excitement caused in this little Scottish town when the Playhouse was opened in December, 1938.

A. Malcolm Roberts is a showman to his finger-tips and thinks that the Playhouse has the finest operating-box on the entire circuit. Certainly the two Kalees lent distinction to this claim, but what I liked about the box was the fact that the Chief, who has been with Mr. Roberts for many years, is also an artist. Obviously, with Scottish poetry in his soul, he has enlivened arcs and amplifiers by painting delightful murals on the walls of his box.

So, a dish of tea with Mr. Roberts and we were on our way hame in the dusk, skirting Edinburgh, into West Lothian and through Airdrie and Coatbridge with its belching furnaces back into Glasgow for next day I was to see some halls of the circuit now controlled by George U. Scott.

George Urie Scott is one of the oldest pioneers of picture-showing in Glasgow, and there are still some who remember his early days at the Anfield, in Gallowgate. Others will know him for a keen yachtsman and who has held the office of Commodore of the Clyde Yacht Club.

For many years he has been associated with A.B.C. as Constructional Adviser in his capacity of head of the Scottish Construction Company, in association with the late Charles McNair, the architect.

I wanted to see a couple of George Scott's halls, and so I was fortunate in having the cheerful Johnny Jamieson, Chief Booker and Supervisor for the Scott circuit, and who has been associated with "George U." for 18 years.

The circuit at the moment consists of nine halls, some ultra-modern and some veritably ancient. They are: The State, Shettleston; Palaceum and Premier, Shettleston; The State, King's Park; The Pavilion, Hawick; The Theatre, Hawick; Empire, Larkhall; The Pavilion, Barrhead; and The Gaiety at Anuerson. In addition, Scott runs the gigantic Dennistoun Palais de Danse, with the greatest dancing floor space in the British Isles.

Johnny Jamieson took me out to the State at King's Park, a magnificent 1,700-seater that caters for the large satellite town of King's Park, a vast housing estate which has sprung up in the last few years. The exterior in Dorset pebbles and English brick is very imposing, but what I liked about it most was not so much the luxurious red ochre carpeting or the air-conditioning but the proud way in which Manager J. Hinson Bell showed me the murals in his anteroom and tea rooms. They are of funny little animals and are a delight to young and old patrons.

Magnificent lighting effects are obtained with the F. H. Pride equipment, and Robert Kirk, the chief operator on the Ross projectors, has a reputation for being one of the best mixers of colour in Scotland.

Continuing the Glasgow Tour We Find . . .

JUVENILE DELINQUENCY

AN EXPERIMENT SUCCEEDS

SO, back in Glasgow to resume contacts and find new problems, not the least of which is the question of Juvenile Delinquency.

Now this is a national problem, and I believe that more libellous nonsense has been written in the last few years about Glasgow's "Gangsterdom" and the youthful louts so inaccurately portrayed in an English ballet in London than about any other subject.

I suppose it never occurs to critics of social evils that unbridled conduct by a section of the population will be found in *any* great city, and, from what I have heard, and without being able to consult statistics, Glasgow is no worse than London, New York, Marseilles or Chicago.

This juvenile problem takes the form of seat-slashing and damage to theatres. The problem does exist, of course, and nobody has suffered more from it than George Taylor with his seven halls (one of them in the poorer district of Partick, where he has a "make-do-and-mend" shop) and George Singleton.

The question of juvenile delinquency has had the riveted attention of the Convention of Royal Burghs and of the Secretary of State for Scotland, but, be it noted, the kinema is not *blamed* for these outbreaks by those concerned with social welfare. The Scottish mind, being progressive, seeks co-operation, a remedy—improvement in housing and living conditions, a study of the problem with the exhibitors.

George Taylor, a past-president of the C.E.A., who entered the business in 1906 and who celebrated his Silver Wedding last year, expressed the opinion that this rowdiness was recurrent, like an epidemic.

But "if ever a man suffered" from juvenile delinquency it was George Singleton with his halls in working-class districts like Govan and Bridgeton. Now, down in Govan, with its over-crowded and terrible housing conditions, the problem became serious and very great damage was done to the Vogue. George Singleton tried everything, from hidings to police action and appeal to the local councillors, who replied that it was "purely a managerial problem." He even went to the extent of trying to see what a psychologist from a Child Guidance Clinic could do. Nothing.

James Chambers, Manager of The Vogue, Govan, Glasgow, an authority on children's special performances

The problem was tackled in another way—and it is a further excellent example of that collaboration between the Trade and the civic authorities. It was suggested to Tom Johnston, Secretary of State for Scotland, following discussions with the Education Committee of Glasgow Corporation, that a Governmental Committee should study the problem in all its aspects. This was formed, and Ritson Bennell, Scottish manager of G.-B., and George Singleton sit on this committee and have given precious counsel and constructive suggestions.

Then George Singleton himself tried a daring experiment. It worked, and I believe that there has been some improvement in the conduct of juveniles as far as his theatres are concerned.

At the willing sacrifice of gross takings, he decided to refuse admission to young persons after 4.30 p.m. Earlier in the year, be it noted, at the Convention, the Provost of Kilmarnock had suggested that children should not be allowed in kinemas after 6 p.m.

Singleton's sacrifice paid. Damage dropped considerably, and then he went further. He staged his own special matinées at the Govan Vogue, starting at 2 p.m., with a compère, "Uncle Harry," and a special performance of a cowboy film, a short, a Disney and a serial. Thousands of Glasgow juveniles "fell for it," and to-day thousands are turned away.

At this juncture it may not be out of place for Singleton's very experienced manager at the Vogue, Jimmy Chambers, to give his views on the subject. This is what he says:—

"Since my own name has recently been associated with the subject of "Children's Cinema," I think I can take credit for knowing the difference between a children's matinée and this new venture which a few of us are so keenly interested in.

"I knew something about children's matinées even before the last war, for my father, a pioneer in the Industry, was then proprietor of the Grand Theatre, Broughty Ferry, and with him I had considerable experience of juvenile entertainment. All my memories aren't happy ones, as any exhibitor will appreciate. Recollecting now, the swarms of shouting, weeping, laughing young humanity crowding in probably to see portrayed on the screen the subtle wiles of some film siren of the day, I realise what a vast opportunity for good was being missed by the industry and by educationists alike.

"These thoughts, of course, came later as the Industry grew and expanded, and I had no opportunity of putting any of my ideas into practice until I joined George Singleton at the Vogue Cinema, Dundee. There, I started to run special morning shows which were attended by local schools. The programmes were composed of films supplied by the Overseas Club and were naturally purely educational.

"These matinées served an excellent purpose, but I know that the complete Children's Cinema would have to provide entertainment as well as education. Something of this nature came into being when I went to the Vogue.

"With the blessing and hearty co-operation of George Singleton, I inaugurated in Govan the Saturday Children's Cinema, which is still going strong.

"While the Children's Corner is in progress, the theatre is closed to ordinary audiences, and the current programme, unless coincidentally suitable, is suspended. Over 2,000 children come filing in, directed by a Master of Ceremonies from the

Cintinued on page 79

JAMES GEORGE MINTER

OF

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"The MERRY MONAHANS" Donald O'Connor, Jack Oakie, Peggy Ryan

"DESTINY" Gloria Jean, Alan Curtis, Frank Craven

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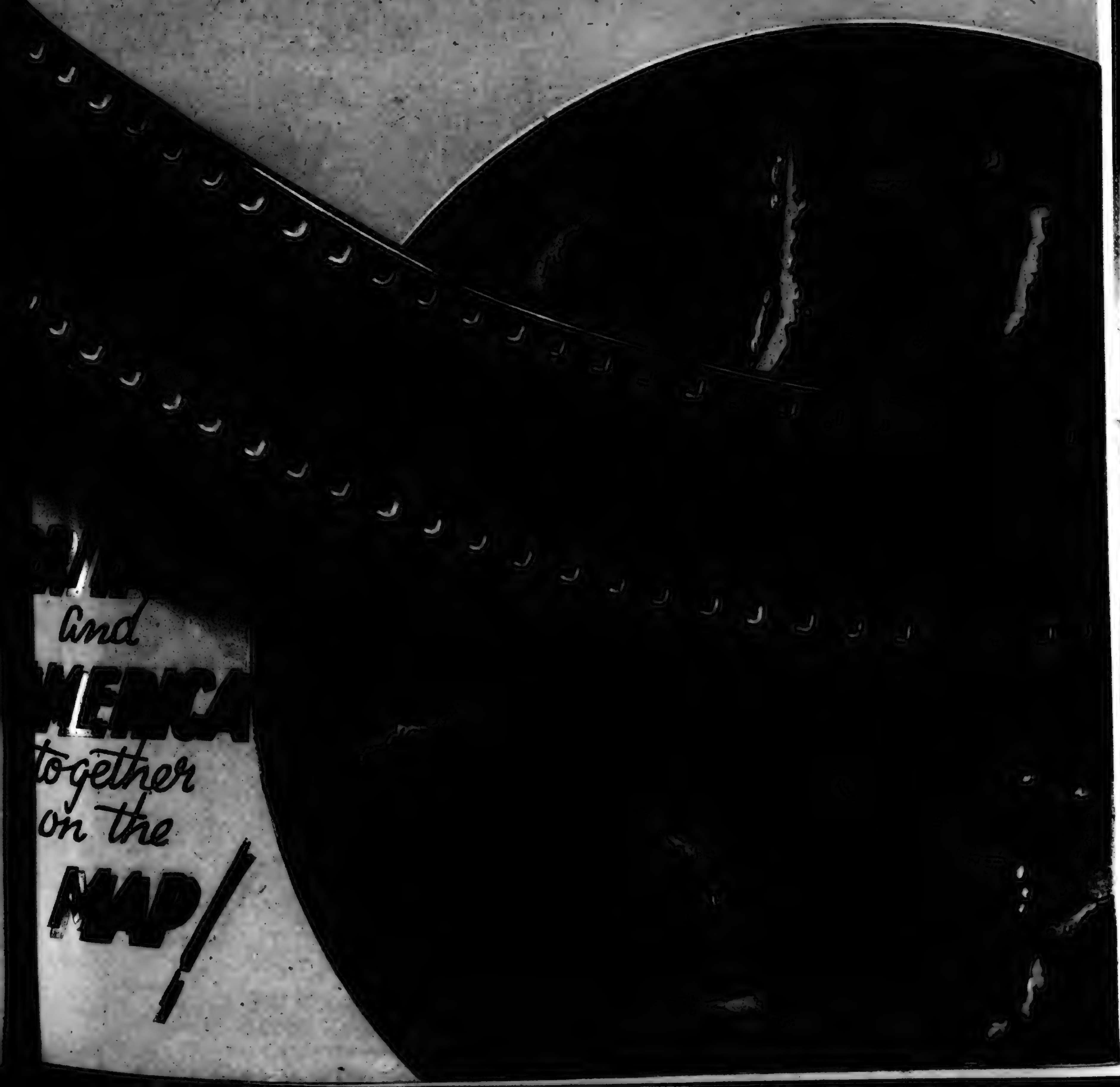

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GLASGOW: Continued from Page 74

The Greens, George Singleton, Rothesay Bay

stage. He speaks to them, leads them in community singing until the show begins, and now "Uncle Harry," as they know him, is a popular figure.

The show is specially and carefully chosen from what entertaining films are available and educational shorts are included. After the show, which is held in the afternoon, the ordinary business of the Vogue is resumed.

For a moment, may I be permitted to return to George Single-on and refer to another aspect of is showmanship? He is keenly nterested in the intellectual aspect f screen and stage. He is a leading figure in the Glasgow Citizens' Theatre, but what impressed me most was his Cosmo Theatre in Rose Street, off Sauchiehall Street.

This is MY idea of the perfect theatre. Modernistic in design, with plain panelling and chromium, it is not too big, nor too small.

It has 820 seats, was constructed in 1939 by the late J. McKissak, has built up a regular patronage, is noted for its bold experiments in the specialised films shown and with a top price of 3s. 6d. satisfies the erudite with one feature only.

xcellent Sound

The seating is superb and its ound the best I have heard in any heatre. Its policy is repertory, the est Continental, British and merican films. The trailers are ilent, made specially to matter rawn up by George Singleton, just plain, simple and straightforward atement of the name of film. the layers and a balanced synopsis. howmanship of the quiet order!

Son of the still-flourishing grand eteran, R. V. Singleton, J.P., eorge has not so many theatres worry over as formerly, because n of the Singleton halls were disposed of to Odeon. The circuit now onsists of The Vogues at Govan nd Knightswood, the Plaza at urnbank, the Cosmo, and the remier Picture House in ridgeton.

One may classify George as the ore intellectual type of Trade ader, and his remarks on a ational problem are interesting. e is opposed to the Board of rade interfering in our business with Rank's activities. The tter, he thinks, *may* be a terror r the small man, but he will rengthen the Industry *per se.*

From Rose Street to the top of enfield Street is no great distance, t when you come to IT—mon, hat a contrast. Yes, you may ave guessed what IT is—the Playouse, home of Herbert J. reen and Fred G. Green, the reen Brothers.

Do any of you remember that ickedly satirical ditty the Yacht lub Boys used to sing in the avoy Restaurant in London just efore the war?

"*It's colossal, it's stupendous, s terrific, it's dynamic.*" . . . ferring to a Winkelheimish, naginary picture from Hollywood. There's nothing Winkelheimish or imaginary about the Greens, but colossal certainty. Everything about their circuit of 14 halls and the way they conduct business is BIG.

What of the Glasgow Playhouse, with its staircases, divans of various colours, its 4,312 seats, its lighting, furnishings, its swift-flowing patronage, and its dance hall on the roof. I had been told never to miss a Saturday night in Glasgow but above all, not to miss one at Green's Playhouse.

If dancing be a competitor to the kinema in Scotland then Fred and Bert Green have brought the dancers to their theatres. The night I was there almost awed me. A seething mass of young people, nearly 10,000 of them, in that theatre, all orderly, well-conducted, conscious of everything being done in a big way.

Maybe the Greens got the idea from Radio City, but with all its gigantic construction it is an object lesson in well-planned kinema building. C.E.A. meetings are held there and there's even room for Glasgow chess players and other gatherings.

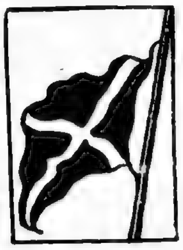
. . . "If It's Green's It's Good."

That is one side of the Greens. The other is their generosity to the Trade. They championed, at the request of the C.E.A., the rating attack on exhibitors. It may be ancient history, but it is history worth recalling. In Glasgow, an assessment is made on what a willing tenant will pay, not on cost or how many full seats. Quite arbitrarily, the Glasgow Assessor shot up the assessment on the Playhouse and all Glasgow halls without any code of set percentage or legal rate. This was in September, 1943. The Greens appealed from the decision which was obtained, be it noted, in Edinburgh, the academic and administrative capital of Scotland. The Court of Session, consisting of a president and four judges, dismissed the appeal on the startling grounds that the "theatre was doing well." This year the Greens appealed again (meantime some other theatres had compromised with the Assessor!) and lost again, the Court of Session ruling that no fresh evidence had been adduced. But it was a good fight by real showmen and typical of the Greens.

If one may judge a nation by its newspapers, then certainly the pulse of a great city can be felt through its newspapers.

Those of Glasgow are modern and vigorous, and the fan notes. reviews and advertising in Glasgow's six morning and evening dailies and in the "locals" of the city's great suburban belt and outlying district are first class.

Which brings in briefly mention of Willie Kempsell. He was a pioneer in film advertising, and the first film advertisement to appear in any newspaper in Britain was published in a Glasgow paper. It was in 1914 in the *Glasgow Evening News.* It cost 7s. a single column inch. The picture? . . . "The Sign of the Cross!"



But even busy Willie Kempsell takes time out sometimes and like the kindly Elder Statesman he is he readily responded as guide when I wanted to see a theatre in the Western Isles.

He took me one Sunday to Rothesay, on the Island of Bute. ruled Feudally and Overlordly by the Marquis of Bute.

We took train to Wemyss Bay and then the steamer down and across the Clyde, steaming through the mighty purple hills of Argyleshire and Arran. Perhaps this conjures nostalgic wishes for another C.E.A. annual conference with warm-hearted Glasgow as hosts.

We saw the exteriors of the Palace (B.A., 882 seats), the oldest and at one time the only place of entertainment on Bute; the Ritz (B.T.H., 792 seats), and of the rather garishly red-and-green Regal (B.A., 1,102 seats), out of tune with the grey gauntness of the little town of Rothesay.

All three are now controlled by Caledonian, and when times are normal no doubt this will be changed. And these islanders are generous-hearted. In one week the three Rothesay kinemas, with a total seating of 2,780, raised the terrific sum of £1,560 in the Red Cross appeal.

I have said before in this Odyssey that every Scot has poetry in his soul. We stood on the crowded deck of the steamer on our return to Glasgow while the island receded from our view. It was a beautiful experience. There was the great open Clyde Firth and the sea to our right, the great Atlantic sea lanes—"first stop Broadway"—and wafted on the breeze. I heard Willie Kempsell, shrewd businessman, President of that unique institution, the Glasgow Cinema Club, murmuring:—

"It's a bonnie bay in the morning,
And bonnier at the noon.
But bonniest when the sun drops
And red comes ower the moon.
When the mist creeps ower the Cumbraes.
And Arran peaks are grey,
And the great grand hills
Like sleeping kings,
Keep Guard Sweet Rothesay Bay."

But they are like that in the Trade in Scotland. Hard, shrewd, practical Scots, but warm-hearted, kindly and generous, with romance and poetry in their other mind.

Another example? The next day Willie Bendon, after the hurly-burly of a Trade show, strolling down Sauchiehall Street with me, helping my inexpert eye to choose four paintings of those lovely eloquent Highlands. . . .

A last look-in at Guys, with Johnny Jamieson about to set out on his evening travels; a dash to bid a final good-bye to Marion Maclean at the Regent . . . and then St. Enoch, a sleeper, and London.

"Will ye no come back again?"

I hope you all will let me . . .

12

A Toast in Farewell

The gracious and charming MARION MACLEAN. She has been Manageress of the Regent Picture House, Renfield Street, for 13 years. Typical Highland lassie with pride of clan. When inquiry was made as to seating capacity of Regent she said: "1314 — year of Bannockburn!" Sassenach, fortunately, that day was able to retort: "1944 — Battle of Wembley, six goals to two!"

HERE'S TO IT

The fighting sheen of it,
The yellow, the green of it,
The white, the blue of it,
The swing, the hue of it,
The dark, the red of it,
Every thread of it.

◆

The fair have sighed for it,
The brave have died for it,
Heroes fought for it,
Foemen sought it.
Honour the fame of it,
Drink to the name of it,

The Tartan!

"I will continue to fight every inch of the way for my people. Trade Union representation on the Higher Councils of the Industry is overdue. No Exhibitor has yet been driven into the workhouse."

THOSE WHO TOIL IN A RICH TRADE MUST SHARE THE WEALTH

IT IS SAFE TO SAY THAT 1945 WILL SEE THE WAR IN EUROPE BROUGHT TO A SUCCESSFUL MILITARY CONCLUSION FOR THE ALLIES. YOUR NEW YEAR NUMBER WILL BE THE LAST IN THIS WAR. WHEN WE LOOK BACK TO 1939 HOW QUICKLY WE SEEM TO HAVE FORGOTTEN THE MANY THINGS WE HAVE DONE IN THE TRADE.

How far away are the problems and the difficulties which engaged our minds in 1940 and 1941.

By TOM O'BRIEN
General Secretary,
N.A.T.K.E.

No longer do we think of transport restrictions; black-out; closing of kinemas due to air raids; film stock; deferments of projectionists, and many other things. Not even man-power and women-power headaches have the same scare for us as they used to have.

How accustomed we become to changes. How soon we adapt ourselves to doing what we are told. If someone said the kinemas of this country would remain open for six years of war under the many dislocations which have occurred, no one would have believed him.

Yet the impossible has happened. Destruction by enemy action excepted, not one kinema in Great Britain has been obliged to close down. *Not one exhibitor has been driven into the workhouse.* Indeed, the Industry is talking about world expansion. Capital values and profits have increased for circuits and independents alike.

WE do not want to start from where we left off in 1939—although I see many tendencies in this direction from certain sections of the Trade. Some would have us go back to the frightful mess in which the exhibiting and production sides of the Industry was wallowing in ten years ago.

Others advocate something like the "grand old days of Victorian individualism," with all their unbridled competition and soulless doctrines. Others, again, would use the entertainment Industry (above all industries to choose) for experiments in their particular concepts of Socialism.

That the Trade should move with the times hardly needs emphasis. Independent exhibitors—yes, and producers—never showed any particularly marked realisation of the importance of the kinema or their responsibilities to the community.

The circuits, with their influence and power, tried the dual policies of communal responsibility and a drive for high profits, with disastrous consequences.

THE WAR SAVED THE INDUSTRY FROM ITSELF. THE RENTERS, OF COURSE, WERE ALL ALONG THE LINE. WHATEVER HAPPENS, FOR THEM IT IS: "HEADS I WIN, TAILS YOU LOSE."

The C.E.A. has performed feats of tight-rope walking, unexcelled by any circus artiste.

For years the C.E.A. has been the embodiment of incompatible compatibilities.

It has preserved a united disunity among its diverse and digent members, that is an example to the world's politicians.

THE Industry without question shows more promise of better things in the coming days of Peace. It has attracted to itself some new men with new ideas. Let us give them a chance to get on with their job; to bring order and prestige into the Trade; to put it on the map and to break away from the speculative commercialism of pre-war days.

Labour has its own niche of responsibility to shoulder. For years it was ignored. Even to-day the workers in kinemas and other sections of the Trade are not getting an adequate share of the Industry's income.

I have had to fight—and continue to fight—for every inch of the way for improvements in the standard of life of those I represent.

If the Trade could govern itself satisfactorily there would be less urgent need for government from outside.

Trade union representation on the higher councils of the Industry is long overdue. The employees are not all dumb and devoid of intelligence. Their views and ideas expressed through their leaders would be of considerable value to the post-war development of this great business.

Who has foresight and courage to adopt my suggestion?

Why the C.M.A. is Fighting

By W. L. PEMBER, National Secretary

IN the controversy which has been going on between the C.E.A. and the C.M.A.—intermittently for over a year—the main issues have tended to become obscured.

Undue emphasis has been placed on side issues, and it has therefore become necessary for the managers' case to be stated afresh. Here are those main issues in a nutshell:—

1. THE NEED FOR A MANAGERS' ORGANISATION: Few managers would be inclined to argue about this basic consideration. Every experienced manager remembers the anarchic conditions which prevailed before the war, and which still prevail to a lesser extent throughout the country.

2. THE PURPOSE: Obviously, the first essential is to try to establish some kind of machinery by means of which the managers can submit their representations to the employers, not only in respect of collective bargaining about wages and working conditions, but also in respect of investigating and adjudicating upon legitimate grievances.

The C.M.A. came into existence for that very purpose; and the first representation it made to the C.E.A. was that a Joint Conciliation Committee should be set up to consider these matters in an atmosphere of mutual good will.

3. THE CONSTITUTION: It is only reasonable to assume that many managers must have wondered *why* the C.M.A. insists on being a Trade Union. The reason is very simple. Reduced to its simplest terms, it is to avail managers of the legal protection afforded by the Trade Union Acts.

Why is the C.E.A. a registered Trade Union? Obviously, to protect its members in case of a dispute with the renters. The C.E.A. claims the protection of the Trade Union Acts for the exhibitors, but refuses to concede that right to the managers. If it is important for the exhibitors' organisation to be a Trade Union, it is even more important for the managers' organisation to be a Trade Union, for the latter has no financial resources other than the shilling-a-week contribution of its members.

4. WHAT THE C.M.A. IS FIGHTING FOR: The C.M.A. is fighting to improve the salaries and working conditions of managers, to remove the shadow of insecurity, to secure the status of the professional man, and to eliminate petty tyranny.

It is fighting to establish a planned relationship between the managers and their employers.

How the fight will go depends on the amount of support the C.M.A. gets from those managers who have been sitting on the fence up till now; and unless that support is forthcoming quickly and substantially the fight will be long and hard; but if the managers rally *now*, and get behind the C.M.A. in earnest, the fight can be won in 1945.

AN AMERICAN GIVES AN OBJECTIVE VIEWPOINT on "MONROE DOCTRINE"

An Open Letter to Britain from a U.S. Observer

January 1

DEAR ENGLISHMEN,—

At the risk of seeming to rush in where angels fear to tread, I would like to refer to a recent penetrating analysis in the KINE. of booking problems by your W. J. Speakman. It applies equally to the America as it does the British market.

In the same issue, under the heading THE MONROE FILM DOCTRINE, it was said:—

> It is believed that international commercial and political motives are among the hindrances to unfettered distribution of British films in America, and it is being urged in responsible quarters that these can only be countered by the imposition of a reserve quota in exchange for playing time on British screens.

WRONG on every count. Every foreign manager has been saying for months more imported films should be shown in this country. Spanish language films are doing more business in Spanish-speaking sections of the United States than they do in their home countries.

Domestic sales managers' objections to some British films are based on their contention they are difficult to sell. Why?

One reason is the fact that British stars who do not appear often in American films have not been sold to the public by persistent advertising. Another is that some players lack "the warm humanity, striking good looks, light-heartedness projected from the screen to the audience, sex appeal or excessive manliness or excessive feminity," which Mr. Speakman says were important in the silent films.

THEY are still important. Also important is the delivery of lines with such clarity that audiences have no difficulty following accents and intonations to which they may not be accustomed. British actors appearing in American pictures do this, and most of them are tremendously popular.

Your reference to a reverse quota seems to be based upon the assumption that American distributors can force pictures into theatres. They can't. Even the large circuit owners would hesitate to do it. District and individual managers everywhere are given a voice in the selection of films. When they get their monthly bookings they complain bitterly if they think individual pictures are not suited to their audiences.

It is this individual opposition from thousands of managers who are basing their selections on estimated grosses that filters back up to sales managers. They are just as anxious to show a profit as the theatre men in large and small towns.

"The Private Life of Henry VIII" encountered no opposition because it had a famous name—Laughton. "Night Train" was outstanding because a Broadway theatre put a big advertising campaign behind it and proved it could make money. Managers went after both of them. Salesmen had nothing to do but agree upon terms. Dozens of similar examples could be cited. My observations are based on experience as a former theatre manager, and conversations with hundreds of them in the course of my daily work as a film Trade paper writer.

LEVER BROTHERS have no trouble selling soap in this country. Their advertising methods match those of other soap manufacturers. Huntley and Palmer biscuits, Crosse and Blackwell preserves, and others are household words.

You ask, What happened to "Colonel Blimp"? I have wondered, too. Every man in the business who has seen it says it is a great picture. You have other outstanding productions awaiting release.

Pictures like these cannot be TOSSED on to the market. They have to be built up persistently over a period of months by all the complicated fanfare every important production gets. On "Wilson" alone 20th-Fox spent £150,000. It is still spending. It had no star values, so it was necessary to sell it as a notable production.

I have a feeling that if three or four of the big British pictures awaiting release had been intensively sold nationally in this country over a period of months, even without previous release arrangements, several American distributors would have cabled offers for them.

Please accept these thoughts in the spirit in which they are offered. I am simply a neutral observer who has had a long experience in production, distribution, exhibition, and Trade paper writing.

With kindest regards, I am,
Sincerely to Britain,
JAMES M. JERAULD.

E. T. CARR

TALKS OF THE

"LESSONS OF MY EASTERN JOURNEY"

MUCH has happened in the last few years—years of tremendous importance not only to the British film Industry, but to the British Empire as a whole. Too long—far too long—have we in this country been denied an outlet for the expression of our thoughts and ideals. Times have suddenly changed for the better, and in particular for the motion picture, of which there could be no better medium as our Ambassador to give those expressions to the world.

I returned a month or so back from a 40,000-mile trip to countries in the East. I made the trip as a salesman and as an explorer. I learned much—very much.

The two outstanding things I noted were; firstly, **there is no opposition to British films anywhere,**

and secondly; and even more important, **the exhibitors in the countries I visited are most anxious to see British pictures.**

They all know what this Empire has accomplished and they are only too fully aware of what has been accomplished in film production— particularly in the last two years. One and all said they do not want one particular type of entertainment on their screens. Variety is good for all in the show business—and that is what we are striving to give these exhibitors.

For years there was a sales resistance to British pictures. That resistance was used to a marked advantage of the foreign exhibitor and to the detriment of the British producer. Those resistances are now broken down—not by unfair methods of trading, but by good British films.

> **We all know America is a hard nut to crack—but most certainly the shell has been broken as it has not even been cracked before. Important executives have visited us here in the endeavour to do various deals—many of which have been accomplished at this end of the deal. This is quite a different situation to that which existed before our pictures became so good. Those same executives, too, intend showing the pictures to their maximum, because they know it is good business to do so.**

Towards this end the fact must not be overlooked that the thousands of Americans who have been over here for so many months, learned not only to like us, but also our ways and customs, and on their return home will not only welcome seeing ourselves on the screens again, but when they do see us they will *know* for the first time that they are seeing the very people with whom they have lived for such a long time.

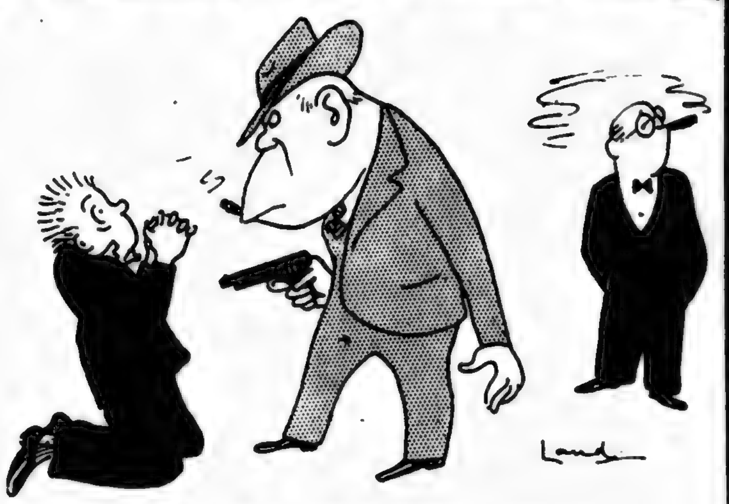
Therefore I not only look forward to a very rosy future for all British pictures at home and abroad, but I also feel proud and privileged to be leading a trail of success.

WINKLEHEIM'S NEW HIGH

"It Stinks."

SO HIGH IN FACT IT STINKS

SCREENCOMBER'S Roaring, Raving, Rapid Review of 1945 Product



A Winkleheim Sales Gorilla.

THE WINKLEHEIM PICTURES CORPORATION offer this year a programme greater than ever previously in the company's history and, having regard to the company's previous history, we can well imagine that even the Winkleheim outfit should be able to fulfil that promise with ease.

Though exhibitors are at this season in a particularly trusting mood, and just because they believe the many promises made in other parts of the paper, and maybe on account of they still believe in Santa Klaus, even so, they should not place too much reliance on the Winkleheim promises, because Al Getbye, Mr. Winkleheim's astute and dissolute publicity chief, openly boasts that the Winkleheim programme is only the greatest in the Industry and the mightiest even this trade has ever known, because he himself is the biggest liar in the business.

Al Getbye sneers at the pathetically pung, apologetically meek efforts to sell other product to the exhibitor. Mr. Winkleheim himself is not one to believe that the pen is mightier than the sword, and usually prefers to rely on the persuasive powers of his Strong Arm Squad of Salesmen to break down what sales resistance they may encounter.

He has only been forced into engaging a publicity man following a C.E.A. protest which is likely to curtail the activities of the Winkleheim Sales Gorillas seriously. A recent resolution passed by the General Council has demanded that the Winkleheim Sales Boys should be permitted a length of rubber piping not exceeding eight inches, and that if hosing is carried, the use of coshes. Tommy guns or other similar sale accessories must be dispensed with.

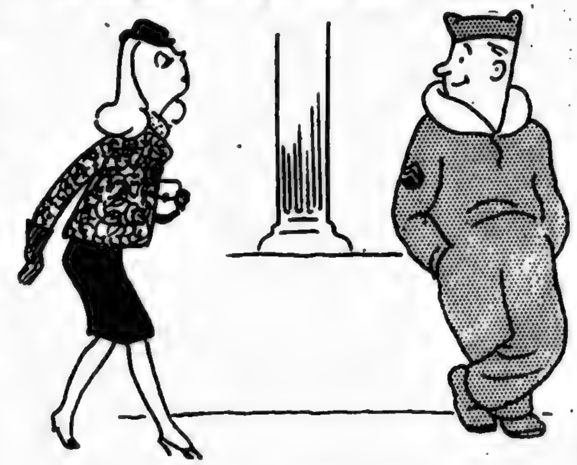
"Exhibitors is gettin' to be a bunch of milksops," was Wart's comment on the ruling. "Seems like they just can't take it no longer. 'No longer,' see—got the idea? "

IN a New Year message to the Trade Mr. Wart Winkleheim promised that, by a series of blackmailing and bullying threats he would uphold his promise that the Winkleheim Corporation would offer to exhibitors a programme unequalled by anyone in the Trade and would, forcibly if necessary, insist upon its acceptance by exhibitors who knew what was good for them. He thought that there would be few in the Trade likely to challenge his claim to the greatest output, and to those who imagined that he had nuttin' on them, he pointed out that it was always possible to frame 'em wid sumpin'.

First picture on the New Year schedule would be "No Radishes for Miss Blandish," although an alternative title of "No Blemishes for Miss Radish" is being considered following a protest from Sidney Box, who has plans for some sort of offering with a similar title.

"No Radishes" is incontestible, infinitesimal, indigestible super fare with a story so unbelievable that it should be taken with a pinch of salt. Described modestly enough, as a picture that belches beauty and burbs box-office, the rôles of the ravishing Radishes were to have been offered Greta Garbo and Marlene Dietrich, until it was pointed out that the title particularly stresses that there are no radishes, so that Garbo and the Dietrich will now join a long list of all-star names who will not appear in the production.

Probably never in Trade annals has such an all-star cast been assembled not to appear in any one film. Almost every star of note will not appear, making a truly impressive list that includes people like Gable, Grable and Up in the Room of Mabel, Cooper, Snooper and Boo-boop-a-doopy-dooper, Lamour, La Marr and You Know What Sailors Are, Hope, Soap, Give 'Em Enough Rope and, of course, Crosby and the good old-fashioned rausb'ry.



Western Approaches.

Just think of the possibilities, Mr. Exhibitor, with your front plastered with all-star names and you plastered before you'd dare put them there anyway, and atop the lot, the slogan, "Just a Few of the famous stars who will not appear in Winkleheim's 'No Radishes for Miss Blandish'."

The all-Technicolor Winkleheim offering may, for instance, strike a chord in your memory. It is titled "Western Approaches" and is a simple story of an American G.I. lolling about a street-corner off Piccadilly.

A pretty girl approaches and follows some brilliantly written dialogue.

"*Hiya, babe,*" *greets the American,* "*gotta few minutes to spend with a lonely cowboy from way out West in Montana?*"

"*What is this,*" *asks the girl,* "*one of those Western Approaches?*"

It is said that the Winkleheim company was all at sea when the picture was made, and knowing the Winkleheim people, we wouldn't even be surprised if they were half-seas over as well.

"Fiddlers Three," another super offering is, as the title indicates, a drama of a trio of absconding accountants.

It is hoped that Hitchcock may be persuaded to direct "Frenchman's Creek" for the company, because it is ideal material for Hitch. The plot tells of an elderly Frenchman with rheumatics that bad that he fair creaks every time he moves and just before each crime there comes this sinister creak and then the victims squeak and he's up before the beak and remanded for a week because they think it's cheek when he refuses to speak and give them the evidence they seek.

A series of unfortunate but unforeseen incidents led to the cancellation of the company's great musical, "Christmas Holiday." For the sake of accuracy and to capture the festive atmosphere, it was decided to make the picture over the Christmas holidays, then, too late, it was discovered that the stars and technicians had gone off on their Christmas break, and, as it was felt there might be some slight difficulty making a picture minus a director, star, cameraman and staff, the scheme was abandoned.

The cancellation of "Christmas Holiday" need in no way deter the smart showman for as Al Getbye, Mr. Winkleheim's ace publicist, points out, such a slight omission as having no film to show need not necessarily stop the exhibitor from cashing in on it. Here are his suggestions.

First display prominently a notice over the box-office reading "No admission fees can be refunded in any circumstances" and then plaster the town with the slogan "Christmas Holiday at the Odeodrome. No increase in prices." Patrons are then admitted at the usual prices and a slide is thrown on the screen reading: "As advertised, this is Christmas Holiday at the Odeodrome, and owing to the absence of the staff on their Yuletide vacation there will be no show to-day. A Merry Christmas to you all. P.S.—Look out for our big new attraction, 'Spring Holiday,' but remember Spring Will Be a Little Late This Year."

BRITISH LION presents

THE SCREEN'S MOST MAGICAL MUSICAL . . . SPARKLING WITH GAIETY . . . CROWDED WITH LAUGHS . . . STUDDED WITH STARS . . . AND LATIN RHYTHM !

DIN

ICE
REPUBLI
PICTURE

SONGS

"BRAZIL"

"RIO DE JANEIRO"

"VAQUERO SONG"

"TONIGHT [illegible]

E BRILLIANT THAN EVER

Produced by SEYMOUR NEBENZAL
Directed by DOUGLAS SIRK

ANTON CHEKOV'S

'SUMMER STORM'

George SANDERS Linda DARNELL
Ed. Everett HORTON

Produced by BENEDICT BOGEAUS
Directed by ANDRE DE TOTH

'DARK WATERS'

with
MERLE OBERON • FRANCHOT TONE • THOMAS MITCHELL
Alan Napier Fay Bainter Rex Ingram

DAVID O. SELZNICK'S

'SINCE YOU WENT AWAY'

Claudette Colbert Jennifer Jon
Joseph Cotten Shirley Templ
Monty Woolley Lionel Barrymor
Robert Walker

Produced and Filmed by
ARMAND, DENNIS and LEILA ROOSEVELT

'DANGEROUS JOURNEY'

More startling than the strangest dream.

Produced by SOL LESSER
Directed by EDWARD LUDWIG

'3 IS A FAMILY'

Marjorie REYNOLDS Helen BRODERICK
Fay BAINTER Hattie McDANIEL
Charles RUGGLES Arthur LAKE
and the
'Stage Door Canteen' Sweethearts
Cheryl WALKER & William TERRY

HUNT STROMBERG *presents*

'GUEST IN THE HOUSE'

Directed by Lewis Milestone & John Brahm
with
Anne BAXTER Ralph BELLAMY
Ruth Warwick Aline McMahon
Marie McDonald

Produced by CHARLES ROGERS
Directed by ARTHUR LUBIN

'DELIGHTFULLY DANGEROUS'

with
Jane POWELL Ralph BELLAMY
Constance MOORE
Arthur Treacher MORTON GOULD and His Orchestra

JACK SKIRBALL Production
FRED ALLEN JACK BENNY
WILLIAM BENDIX DON AMECHE
in

'IT'S IN THE BAG'

with
Binnie Barnes Rudy Vallee Jerry Colonna
Robert Benchley

Produced by LESTER COWAN
Directed by LESLIE FENTON

'TO-MORROW THE WORLD'

FREDRIC MARCH
BETTY FIELD
Agnes Moorhead Joan Carroll Skippy Homeier

EDWARD SMALL'S Production

'BREWSTER'S MILLIONS'

with
Dennis O'Keefe Helen Walker
Gail Patrick June Havoc
Eddie 'Rochester' Anderson

BING CROSBY *presents*

'The Great John L.'

with
Linda DARNELL Barbara BRITTON
Greg McCLURE Otto KRUGER
Wallace FORD Lee SULLIVAN
Directed by FRANK TUTTLE

DAVID O' SELZNICK'S

'I'LL BE SEEING YOU'

Ginger ROGERS Joseph COTTEN
Shirley TEMPLE
Ralph Morgan Spring Byington
Directed by WILLIAM DIETERLE

TWELVE
AVAILABLE DURING SECOND SIX
NOW IN PREPARATION

The REBECCA Combination
DAVID O. SELZNICK Production
ALFRED HITCHCOCK Direction

'THE HOUSE OF DR. EDWARDES'

with
Ingrid BERGMAN Gregory PECK

DAVID LOEW'S

'TUCKERS OF TEXAS'

ZACHARY SCOTT
BETTY FIELD

Directed by JEAN RENOIR

ANATOLE DE GRUNWALD
TERRENCE RATTIGAN
Production

'RENDEZVOUS'

Michael Redgrave John Mills
Rosamund John Stanley Holloway

WILLIAM CAGNEY
Production

'BLOOD ON THE SUN'

with
JAMES CAGNEY

ANDREW STONE'S

'BEDSIDE MANNER'

with
Ann RUTHERFORD
Ruth HUSSEY John CARROL
Charles RUGGLES

EDWARD SMALL'S Production

'TWO YANKS IN PARIS'

with
William BENDIX Dennis O'KEEFE
Helen Walker

LEWIS MILESTONE'S

'A WALK IN THE SUN'

A SAMUEL BRONSTON Production

Produced and Directed by
LEWIS MILESTONE

SAMUEL BRONSTONE'S

'TEN LITTLE NIGGERS'

By Agatha Christie

Produced and Directed by
RENE CLAIR

JACK H. SKIRBALL
and BRUCE MANNING

present

'GUEST WIFE'

CLAUDETTE COLBERT
FRED McMURRAY
DON AMECHE

CONSTANCE BENNETT'S

'PARIS UNDERGROUND'

Directed by GREGORY RATOFF

LESTER COWEN'S Production

'THE STORY OF G. I. JOE'

Directed by WILLIAM WELLMAN

EDWARD SMALL'S Production
of
Alexandre Dumas'

'CAGLIOSTRO'

Louis Hayward Akim Tamiroff
George Sanders J. Carroll Naish

A NAVAL OFFICER EXHIBITOR SOLVES A MYSTERY:

WHY DOCUMENTARIES FAIL IN SUBURBAN THEATRES

By Sub.-Lt. TOM MASSICKS, R.N.V.R., Snell Theatres, Newcastle

EARNEST people with serious minds, educative tendencies, and artistic souls cannot understand the suburban " flop " of so many " documentary films " which they have belauded.

They see an outstanding " documentary " of feature length draw capacity houses up to the seventh week of showing at the big première houses. They read the critics' enthusiastic notices, and they are confirmed in their belief. " We told you so," they say triumphantly. " You need only to give the people the chance to see really high-grade, artistic, real-life stuff, and they will flock to your kinemas."

When the proprietor of a little chain of provincial kinemas shakes a gloomy head over the star " documentary," declines to enthuse about its artistic qualities, or its real, raw life sequences, and moodily turns away to see a Hollywood musical, they damn him with fluency, fervour, and zeal for a soulless moron.

They rail against him in private, and pillory him in public when opportunity offers, as the arch-architect of the "deplorably low tastes of the film-going public." He is the butt of the college debating society, pseudo-intellectuals who accuse him of giving the rising generation "a set of false values," of inculcating cynicism and callousness, by forcing upon their innocence the celluloid products of warped minds in Hollywood.

"Why he would not even agree that the official masterpiece of dramatic realism, etc., etc., was worth showing in his kinemas!" You know the sort of thing.

No Mystery at All

Yet, when the "masterpiece of dramatic realism," wearing the box-office halo of a smash-hit at the premiere houses comes into the little kinemas of the industrial areas, the little kinemas' box-offices take precious little money that week. And, then, the critics talk wonderingly about the mystery of it all.

There is no mystery about it. It is all perfectly reasonable and natural. Believe me, you critics, our patrons are neither fools nor morons.

Call it "escapism" if you will; but they demand of a feature film that it shall amuse or entertain. Entertainment in this sense occasionally involves "having a good cry." If the programme fails either to amuse or entertain, but tries to educate or elevate in the pretence of entertaining, they are resentful. They feel that they have been tricked, and they take good care to warn their friends to stay away that week.

Specialised Audiences

It seems to me that the producers of documentary films base their appeal estimates on the reactions of specialised audiences, instead of upon the reactions of standard audiences in the smaller kinemas.

If they wish to reach the mass of the people with their message, whatever it may be, they must, in my view, make films of a length that will fit conveniently into a programme of "two-houses" length which features a picture of entertainment.

Our people are perfectly willing to give the documentaries full attention provided they are provided also with the modicum of entertainment for which they have paid. They are not, in my experience, willing to accept the full-length documentary, no matter how brilliantly it is done, in the place of entertainment.

In current conditions we must, I repeat, give them Hollywood entertainment—or British entertainment when available—and make the good, short, vigorous, authentic documentary the cascara which comes after the big, gilded sugar sweetener of entertainment.

Suburban Reaction

I saw one superb documentary recently which runs 90 minutes. Everybody ought to see it, but I doubt if we shall get many of our ordinary patrons to see it if we put it on as the "feature." As shown, it could stand a fair amount of cutting without losing much of its force, drama, and appeal. At half the length it would go over big in our programmes. As it stands I fear it is not suburban "box-office," which is a great pity.

Frankly I doubt if the long documentary will ever be "box-office" in the suburbs; but short documentaries of comparable quality assuredly could be made so. It may not be wholly good always to give the public what it wants; but Carey Street yawns for the man who, in the way of business, insists on giving it precisely what it does not want.

FILMS AND FUTURE OF OUR YOUTH

By CHARLES CLOW

The Plaza, Grimsby

Sec., Lincolnshire C.E.A.

AS one who has organised matinées and special shows for children since 1912, *I am convinced that in the very near future the kinema will play an even more vital part in the lives of children, educationally, morally, and recreationally.*

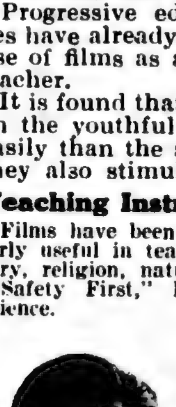
Indication of this is given to me by the number of magistrates, ministers, teachers, and social workers who have approached me to discuss the matter.

Progressive educational authorities have already made considerable use of films as an auxiliary to the teacher.

It is found that they impress facts on the youthful mind much more easily than the spoken word, while they also stimulate imagination.

Teaching Instrument

Films have been found to be particularly useful in teaching geography, history, religion, natural sciences, physics, "Safety First," hygiene, and natural science.



There are 27,000 State - provided schools in this country, and 3,000 of these are now equipped with apparatus for screening films. This is a small proportion, but I think it can be safely conjectured that this proportion will be increased materially as soon as possible after the war.

It is in the commercial kinema, however, that we are most closely interested, and here I would say, quite bluntly, that there is considerable room for a broadening of outlook, for a vision, for a desire for social service which in the past has been sadly lacking.

It is, of course, futile to contemplate the organisation of such programmes without suitable films being available, and here the advent of J. Arthur Rank, J.P., into the Industry is significant and hopeful.

I would contend that the kinema is playing a great part in the development of our young people.

Few people in the Industry will disagree that it is infinitely better for the kinema to have this influence than to be constantly faced with the charge—however unjustly—that it was the influence of the films which led young people to the police courts.

THE EAST AND NORTH-E ST

Patrons Like Or gans

Says J. Edmu ndson

GRIMSBY REG L

DESPITE the fact t t to some patrons organs   ve rather a nauseating effect, t ere is no doubt that to a vast majority of regular and irregular k nemagoers the unavoidable necessi y of many kinema proprietors of having to place a dust-sheet over the instrument during the war has caused quite a good deal of heartache.

However, as many of these wonderful instruments are now rising to life, I am sure that, with many audiences, this will give a great deal of satisfaction.

In my opinion, I think an organ interlude, say, between features, can furnish a grand diversionary entertainment, and, provided the instrument is handled with all the skill and care necessary, there should not be very many patrons who should not sit back and enjoy the melodious strains.

Parody interludes have been very successful with my patrons, especially when it is possible to link up local affairs.

"Request" interlud are also a source of enjoyment to many patrons, especially whe they can come along and listen to some favourite tune that ha been requested for them by so eone overseas.

I can put these ideas into practice now, because at l t I have secured an organist.

POINTERS FOR POST-WAR PUBL CITY

FRANK BRADLEY, Manager of the Regent inema, Sheffield, First Prize Winner of the Columbia Something to Shout About Competition," 1943.

ADVERTISING, or publicity, will always play an important part in our Industry. In the past some of it may have been too blatant, and smacking of "stunting," and the tendency in the Trade recently to substitute the phrase, "Public Relations" for "Exploitation" is a good move and brings in a more solid and satisfactory antidote to sometimes misguided sensationalism.

America can still teach us a few things regarding advertising and lay-outs, as can be seen from a study of that country's major Trade journals. Perhaps, in the peace, we shall see so e of the following ideas put in practice in this country:—

Multi-coloured blocks in ewspapers and periodicals; a weekly fi magazine in colour sponsored by th Industry; film premières on a reall big scale specially broadcast, and not necessarily in London, but in importan provincial cities as well; sky-writing open the campaign on big films; a increase in the number of personal appearances of "stars," and particularly the provinces; a bigger build-u for new British "stars"; better campaign sheets for British films, and elimination of the too-frequent grandiloq nt adjectives to describe the entertain ent value of films.

TWO VOICES FROM DERBY

SQUARE DEAL IN RENTALS

By ARNOLD WOOD
THE COSMO

OF all the important subjects occupying the mind at the moment—and there are many—that of film hire has priority. In the majority of cases at present, dealings are worked on the percentage basis, and this is particularly so where the better films are concerned.

But, for an exhibitor to be charged First-Run rates when he has a second- or subsequent-run, then I, and indeed all, exhibitors must concede the point that the transaction doesn't come in the category of a Square Deal.

Consider for a moment, a First-Run hall. In the majority of cases this house is a super with a great seating capacity.

Let that theatre play the film for a whole week and even the most reluctant will admit that the pulling power of the film has diminished by that much. How could it be otherwise? With, for example a seating capacity of 2,000, to put it at its very lowest, there are 12,000 less people to see the film.

Surely some method could be devised whereby film rentals could be fixed on a similar basis to the grading of shows.

I am sure that this idea would put everyone on a fair and equitable basis and result in a most satisfactory method of dealing.

SQUARE DEAL IN COPIES

By W. A. SEMPLE
REX AND BROADWAY

I WOULD like to stress the very great importance of the care of films entrusted to our charge.

When films arrive they are promptly inspected by the operating room staff—or what is left of them—to see if in runnable condition. What is more annoying than to find that a film which is to be screened in a few hours after arriving is in poor condition? Imagine the loss of time and patience in trying to get another copy.

The Ministry of Labour having taken our experienced staff, we have had to enlist raw youths and girls, and it is not to be expected that these young people fully appreciate the value of material they are called upon to handle. A great need was evident here, and it is to the credit of several chief operators that they have done something about it.

In the matter of film damage, I regret to say that some exhibitors are under the impression that renters are bound to supply perfect copies. Common-sense should tell these people that it is not in the interests of the renters, nor the exhibitors, nor the film itself that mangled product should leave the depot.

I would ask the C.E.A. to get a move on with the training classes, for kinema projection is a scientific job.

MUTILATION A NATIONAL PROBLEM

By C. WHEATMAN

Chairman, Notts and Derby Committee

ONE of the great problems confronting both exhibitor and renter to-day is the question of film mutilation, bearing in mind the shortage of film stock. It, therefore behoves both sections of the Trade to tackle the matter wholeheartedly, otherwise exhibitors would be faced with untold difficulties so far as the condition of their films is concerned, and so much damage would be done if allowed to grow and nothing done to counteract mutilation.

The Notts and Derby branch of the C.E.A., some 18 months ago, realising this, decided to form a Film Damage Advisory Committee, composed of exhibitors and technicians, chosen from chief operators with years of experience. I was elected chairman, and my committee have worked untiringly to eliminate film damage as far as possible.

A system was devised whereby films as they arrive from the renters were examined at the film dump in Nottingham before going out to the theatres, and again when they come back to the dump for re-despatch to the renter.

Other committees were formed at Chesterfield, North Lincolnshire, Leicester and the Potteries, and later, a Combined Midlands Film Damage Advisory Committee was formed, and we got wholehearted support from all these committees, who more or less worked together, but, however, we found that we did not get all the support we might have done from the renters.

As we are faced with one problem—the shortage of film stock, it is essential that there is more co-operation needed between the renter and the exhibitor, in order to face up to film mutilation, and the sooner this is done the better it will be for both sections of the Trade.

I feel that this matter should be dealt with nationally, as I anticipate that even for some long time after the war we shall be faced with a shortage of film stock, and that being so, we ought to do everything in our power to ensure that the films reach the exhibitors in a first-class, runnable condition.

I do not want my renter friends to think that I am in any way dictating to them as to how they shall run their business, but I do feel that they should give us their wholehearted co-operation, and the various committees will be only too glad to render all the help they can to overcome the menace of film damage.

Planning Peacetime Publicity Problems

By A. E. CRABB
Gaumont-British Publicity Manager, Midland Area

WE ARE LED TO BELIEVE THAT 1945 WILL BRING PEACE AND A GRADUAL RETURN TO NORMAL TRADING CONDITIONS.

AT ANY RATE, IT IS NOT TOO EARLY TO LOOK JUST A LITTLE AHEAD, AND CONJECTURE WHAT CHANGES IN STYLE AND POLICY ARE LIKELY TO BE FORTHCOMING IN KINEMA PUBLICITY.

Gone, surely, will be the old "ballyhoo" methods of beating the drums, shabby street parades stunts, the dressing up of staff, the scramble for newspaper space, the indiscriminate selection of hoardings, and the overloading of screens with innumerable forthcoming attraction trailers, and the cheap cut-out posters in the vestibule, often the work of the doorman-cum-amateur-handyman.

Such methods were perhaps good enough in the old days when the kinema business was emerging from its infancy. The war, however, has definitely proved that it is to-day fit to take its place with the other big commercial undertakings. Its immense propaganda value to the war effort has been fully recognised by our Rulers, and, in common with that of those other great undertakings, kinema publicity must be at least as dignified as theirs.

Regarding the reviewing of films by critics, it is to be hoped that this task will be undertaken by level-headed people with a knowledge of the public's requirements.

Under the new Town and Country Planning Act I foresee the abolition of many redundant hoardings, and a careful selection of those remaining will be necessary.

Pictorials should be more artistic than they were in pre-war days. For goodness sake designers leave a space on these for the name of the theatre, play-date, etc., and, thereby, prevent posters being spoiled by the sticking on of slips.

The front-of-the-house display is an important consideration, and one that loses its value if cheaply done or even overdone. Whatever is done there should be done well, and then only on occasions when the film lends itself to such display.

In planning vestibule displays a lead might be taken from some of the displays to be seen in our own big departmental stores. How often at kinemas does one see five or six forthcoming attractions all being advertised higgledy-piggledy in a confined space with the result that one cannot see "the wood for the trees."

There is also a call for a clearer method of trailer showing. Too many trailers only confuse the issue. The next programme should be the only one so advertised, except in cases where a one-day Sunday film is shown.

The war has placed many difficulties in the way of good showmen, and much initiative has been strangled at birth. However, with a wealth of ideas and fresh blood in the Industry I can foresee kinema publicity reaching a new high level in 1945.

MEN OF THE MIDLANDS

I AM "UNCLE" TO 2,000 CHILDREN

Says A. L. PAREEZER
The Regent, Hanley

ON THE TOPIC OF CHILDREN'S FILM MATINEES, A REMARK WAS MADE TO ME: "WELL, THEY CERTAINLY KEEP THE CHILDREN OFF THE STREETS."

The attitude implied in those words does not do justice to the objects and value of the G.-B. Junior Clubs.

The aim is the positive one of assisting in the social and educational development of their members; in short, to help in fostering a sense of citizenship.

Concurrently, through the careful selection of suitable films, there results a gradual development of film taste or film standards among children, which must eventually lead to a more discriminating public.

In July last, a branch of the G.-B. Junior Clubs was opened at the Regent, Hanley, the idea was received enthusiastically by the licensing and educational authorities in the city of Stoke-on-Trent. Applications for membership poured in, and soon there were about 2,000 children in the club.

The project of starting a junior club might well give rise to misgivings and some apprehension in the mind of the already hard worked and harassed manager, who may have disturbing visions of unruly audiences and damaged theatres.

But not only have such fears proved groundless in Hanley, but the running of our club has brought me great personal pleasure and an added zest in life, although, of course, a tremendous amount of extra work.

When I see the happy smiling faces of our young audiences every Saturday morning, I feel well repaid, and am satisfied that the basic policy cannot fail to have far-reaching results.

STORY VALUES ON DECLINE

Thinks P. J. MILSOM

Isle of Wight Theatres, Limited

GENERALLY speaking, the Industry has done well during the last three years, but many of the films shown during that period, although taking big money at the box-office, have not been up to pre-war standard as regards STORY VALUE.

The Industry asked for escapist films, and that was the cue for various American producers to lavish thousands of pounds on musical films—big productions with glamorous stars (who were made to sing, whether they could or not), and big bands with blaring trumpets. Many of these films were in Technicolor, but had almost a complete disregard for story value.

We want new ideas in film production, and I consider the story of paramount importance. Films adapted from well-known novels have been successful in the past. Why cannot we have more?

Numbers of films have been reissued recently. They may not compare favourably with present-day films as regards production, but invariably they have a better story. This, I think is one of the main reasons why reissues have been popular.

So far the British producers have not followed the example set by the American studios, and this is undoubtedly one of the main reasons why the British films of 1944 have been more successful than in previous years.

I am not suggesting that there should be no more musicals. They will continue to be popular if we don't get too many of them, but if the production of this type of films continues at the present rate, I can well imagine the public staying away from the kinemas when they are being shown. This happened during the first years of talkies, and we do not want to kill the "musical" for the second time.

Our Association has advised us to "go easy" as tastes may change. This is a very wise suggestion but we are, to a certain extent, in the hands of the producers, so, at least as far as the British studios are concerned, let your productions be varied. You have a wonderful opportunity of success.

SOUTHERN SHOWMEN

DOUGHTY DORSET

DOWN IN EAST DORSET EXHIBITORS ARE MADE OF STERN STUFF.

Their part in the recent "strike" against an attempt by the Dorset County Council to impose ridiculously hard terms as a condition for Sunday opening was an example of what unity between independents and circuits can achieve when a matter of vital importance to exhibitors is at stake.

Coun. Geoffrey Bravery, of the Regent Theatre, Poole, the Regal, Parkstone, and the Electric, Bournemouth, is a member of the Poole Town Council and is the vice-chairman of the Hants and East Dorset branch of the C.E.A. He took a leading part in the action of the exhibitors in Dorset in refusing to open their theatres on Sundays on the terms imposed by the County Council.

The action was supported by exhibitors in the county to a man, and, after the public had been deprived of Sunday entertainment for a couple of weeks, the County Council climbed down completely and agreed to the terms of the previous year.

"Unity of this character in a national sense," said Coun. Bravery in an interview. "could achieve much for exhibitors."

REDUCING CHAOS BY COMMITTEES

By CHARLES CLARKE

Vice-Chairman, Portsmouth and I.o.W. Branch

IN all probability, Mr. Albert Palache, Sir Walter Citrine, and Professor Arnold Plant knew little more of our complicated industry than "Mr. Man in the Street" until they were invited to collect evidence and submit a report on monopolistic tendencies.

The result has been surprising. Exhibitors who thought they "knew all about it" have been startled out of their complacency by a searchlight revelation of much that had not been dreamed of in their apathetic philosophy.

FIVE POINTS TO PERFECTION

I should like to see unbiased brains concentrating on an endeavour to reduce to order: (a) the present chaotic and conflicting licensing regulations that bewilder us, harass us and waste our time; (b) the vexatious anomalies in connection with the admission of children on Sundays and weekdays. No two areas appear to think alike and we are at the mercy of corridor mentalities, bigotry and prejudice; (c) the injustice of the iniquitous and unique Charity Tax, originally introduced as a sop to the opponents of Sunday opening. No just case has ever been formulated for its retention. It is a levy that no other industry is called upon to bear—or would consent to bear—and an inquisition would surely call forth a recommendation for total abolition; (d) to inquire—before it is too late—into the possibility of safeguards, perhaps by method of licence, to check the danger of a spate of overbuilding; (e) to regularise Sunday opening and conditions.

Exhibitors are only too well aware of existing irksome absurdities, but I think I have indicated enough to keep such a committee busy for some time.

Many Followers, But Where Are The Leaders?

Asks Dan Benjamin

AS THE OLD YEAR closes the C.E.A. branches throughout the country will have forwarded their finding on the Report to headquarters—but will those findings, interpret the wishes of the Independents or the circuits.

Frankly, knowing the apathy of the one and the regimentation of the other, I feel that the answer is almost beyond doubt; and, although the fault can be apportioned, it will not be helpful.

Can the Independents then survive the opposition of the circuits?

The outlook is dark, but there is still hope if a new organisation could be formed of Independents only, with everyone doing his utmost to see that the recommendations of those responsible for framing the Monopoly Report are carried out.

In pre-war years there might have been available as head of the Industry an outstanding personality who could have foreseen the possibility of the present position arising. The necessary steps could then have been taken to meet the situation, with advantage to all concerned.

Surely, however, there is still someone—a commanding figure from the legal world, perhaps?—who could lead the Industry, and see that each section has a square deal, by preventing one encroaching on the right of the other?

Unless steps such as these are taken there can be little, if any, hope for those still struggling Independents—the backbone of the Industry—whose position becomes more precarious year after year.

There are many followers; where are the leaders?

Ex-President Mears Fears Control of Trade by Officialdom

COUN. H. P. E. MEARS, of Bournemouth, former President of the C.E.A., in a message for the New Year, utters a strong warning against allowing the kinema Industry to become clogged with officialdom and under Government control. He said:—

"At the present moment not only the kinema Industry but the whole country seems to be going into the melting-pot. We have to be careful, when the moulded article comes forth from the melting-pot that we have not unwittingly authorised a complete bureaucratic control of the Industry and our lives in general.

"During the war many people have been given many jobs. They have done those jobs well—some of them have anyway. The posts created for the duration of hostilities—I am beginning to wonder how long hostilities will be deemed to be going on. As I see it, hostilities mean the war with Germany and Japan. Many of these people have had salaries which were undreamed of before they got into Government posts. Nevertheless, they will fight tooth and nail to hold those jobs, and if they are not available will assist [illegible] creating other jobs to which they [illegible] hang on till their old age.

"I call tendencies to monopoly tendencies to Government control. I admit there are many important matters brought to light in the report on this subject, but there are many points I could criticise and have done so.

"Why this Industry, after all these years, cannot settle its own disputes within its own ranks I cannot understand. With a proper lead it can do so and is capable of doing so. Government control means officials by the thousand who we have got to pay, control of everything we do and [illegible] and the rationing of our commodities. This is absolutely essential in war time, but totally unnecessary in peace time.

"We should prepare for peace by making peace among ourselves without Government interference."

SUPPORT FOR THE COUNCIL

AS soon as the necessary adaptations have been made, and the material released, we shall be able to take full advantage of the tremendous strides which have been made by science during the pressure of the war years.

As an Independent I naturally view the prospect of any amelioration of trading conditions with a favourable eye, and I sincerely hope that the General Council will receive the whole-hearted support of the majority of independents.

Those at the head of our Industry are wise enough to avoid any Government control, but it is surely time that a more economic trading policy was introduced into this Industry in preparation for the lean period.—A. LEVISON, Southsea.

MAURICE BAUM, Vice-Chairman of the Irish C.E.A., Director and Booking Manager of Dublin Cinemas Ltd., REVIEWS

BOOKING PROBLEMS OF EIRE MANAGERS

EXHIBITORS in Eire have many problems which are peculiar to the country, but as my main concern is the booking of pictures, I think it might be of some interest to your readers to know a little about the booking situation here.

The first and most important point that has to be taken into consideration when booking pictures is the Import Duty, which is imposed in this way: The renter has a surcharge on all American films amounting to 7½ per cent., and on all British films 5 per cent., which is paid—in addition to the Hire Fee charged—direct to the renter concerned.

The censorship in Eire is very strict—probably the most rigid in the world—and owing to our neutrality the renter is precluded from bringing in any films appertaining to war.

This has caused a shortage of product in competitive situations, and with the shortage has come the usual rise in prices. In order to overcome this shortage, to a large extent, the renters have been importing re-issues, and whilst, as a general rule, most of these re-issues are the better films, we are often forced to take re-issues which, in ordinary circumstances, would never be revived. Therefore, all re-issues are not doing the business they should do.

Renters' Standard Price

At the same time, the major renters have adopted a policy and set a standard price on these re-issues which we feel, in many cases, is not justified. Specific instances have been brought to the notice of the renters who have not been induced to change their method of booking.

Because of the shortage, many pictures which, prior to the war, were in the flat rate category, have now become 33 1/3 per cent., and films which were 33 1/3 per cent. have now become 5 per cent. The increase probably could have been met if we were enjoying the war-time increases in takings which our brother exhibitors in other parts of the world have experienced, but this is not the case as the Eire Government has introduced a standstill order on all admission prices.

Another point which has affected our booking arrangements is the shortage of the smaller second feature films and shorts—the importation of which is very restricted, due, no doubt, to the fact that the renter finds it uneconomical to bring in new prints.

In many of the country and subsequent-run situations complaints have been lodged about the condition of films. Film stock is of a much poorer quality than pre-war, and, owing to the import duty which is imposed on each copy imported, the renters only bring in one copy in the case of most films, and because of the shortage as outlined above they are now obtaining more runs per copy than they did pre-war.

Hopes for Future

We in Eire feel that the conditions as outlined above will probably change with the coming of peace, and we know that post-war planning is already occupying the attention of many of us, but we certainly would feel it a gesture on the part of the renter if he would try to meet us.

I hope that this brief outline of the booking situation in Eire will be of interest to your readers, and I hope that my many friends in the renting and exhibiting world in England will accept this as my expression of a very Happy New Year to them. And, as we say in Eire, *Cead Mile Failte,* "a hundred thousand welcomes"—to all of them if they visit Dublin.

THIS SCHEME WORKS

Says
T. GOGAN, Carlton Cinema, Dublin; Past President, T.C.A., Ireland

ALTHOUGH the year 1944 has presented the Irish Industry with many difficulties, it has not, however, had to worry over a shortage of skilled operators, thanks to the vision and foresight of those who established the apprenticeship scheme many years ago.

The scheme which was started with the co-operation of the Trade Union and the T.C.A. had some little opposition from both sides of the Trade at the outset until its advantages to both the exhibitors and the boys were made obvious.

The scheme, which, I am told, is unique has now been in operation for over twelve years, and the main points of it are:

1. **Entrant age limit of from 14 to 17 years.**
2. **All entrants to pass medical examination with special reference to sight and hearing.**
3. **Entrants to attend classes in electricity, sound and light at the Dublin Technical Institute, with written and oral examinations at the end of each term.**
4. **The period of apprenticeship is for five years, but any boy who passes at the end of the third year with honours is eligible for promotion from the apprenticeship class to that of third (or fourth operator).**

Thanks to this scheme our younger generation of operators are trained men with sound and technical knowledge whom any manager can trust with the operation of the thousands of pounds worth of equipment in the modern projection room.

Too Many Boogie Woogie Musical Shorts

From C. M. CONROY, Manager, Dublin Savoy

N many respects the year 1944 has been the most difficult in the story of the Irish Industry, with ortage of product owing to cen- rship of all war films, among the ny handicaps to be overcome.

Coupled with this, we had the astic electricity rationing during summer months, when all sh kinemas were allowed only per cent. of their normal con- mption. Despite all these stacles, labour costs have risen nsiderably with the male adult worker now being in receipt of a 15s. bonus and the female adult worker a 7s. 6d. increase on their pre-war wages.

Happily, many of the Trade's troubles are only the outcome of the present war, and we look forward confidently to their elimination in the post-war days.

There is, however, one important problem for exhibitors in Eire which may not be solved in the post-war days—that is the complete dearth of good short subjects.

In fairness, I must mention that one major renting company is an exception, but I feel, however, that I am not understating the position when I say that Irish exhibitors and the vast majority of their audiences have had about enough of seeing boogie-woogie and musical shorts of that ilk, if they can truthfully be described as musical shorts at all.

An improvement in the general quality of short subjects would be much appreciated by exhibitors and their patrons.

NEWS AND VIEWS FROM IRELAND

GEORGE LODGE, M.B.E.
Imperial, Belfast, on

A SOUND PLAN FOR TRAINING PROJECTIONISTS

THE Trade papers of late have carried columns of sensational copy: Frequent headings announcing "DRIVES TO SECURE WORLD MARKET FOR BRITISH FILMS," and "STAGGERING SUMS BEING SPENT ON THEATRE AND FILM PRODUCTION DEALS."

The world market drives and financial wizardry seem to engage the fullest attention of the whole Trade and Trade papers alike, and are operations in high finance which only come within the business orbit of the privileged few, and to the majority only make news items to read and debate.

The KINE. recently carried headings: "FILM CARE EFFORT COLLAPSES" and "RESENTMENT AROUSED BY BAD COPIES—STAFF AND PATRONS COMPLAIN."

Engineers' Inspection

Here are items that are the concern of everyone and should command the attention of the whole Trade,

In Northern Ireland we have had a scheme in operation for over a year which, in the main, is concerned with the care of films and projection equipment.

Provision is also made for periodical projection-room inspection by a competent engineer. The scheme also provided a five-year training course for operators, lectures and classes being held on two mornings each week—each class having its full quota of students, who are most enthusiastic and their attendances excellent.

Efforts are now being made to arrange for new training centres in other towns.

The expense of the scheme is at present borne by 40 per cent. of the independent theatres, a nominal fee being paid by projectionists for the courses. Neither the film renter nor the major circuits have yet made any financial contribution, which is grossly unfair, as both enjoy some measure of benefit—the renter in the case of his film, and the major circuit by the training of some of their personnel.

National Plan

Surely the time has arrived for a national plan to deal with the 30-year-old problem of film mutilation, and let all interests participate.

I invite those executives—both renter and exhibitor—who really have the welfare of the Trade at heart to do a little slumming now and again, and get around to the subsequent runs to see if the super epic at the West End première is recognisable to them as such in the smaller theatre, after it has collected its quota of cuts, scratches, oil and other mutilations.

I further suggest to the renter executives that they should select a few odd reels at random from their provincial film dumps and have them screened for their edification.

If these suggestions were carried out I believe that midnight oil would be burnt in many a head office, and very quickly a comprehensive plan would be forthcoming to lay the bad-film bogey for all time.

VOICE OF THE NORTH

LET US CREATE AN INSTITUTE

By Dennis C. Walls

IN EVERY INDUSTRY A SUPPLY OF TRAINED PERSONNEL IS A VITAL NECESSITY. GONE ARE THE DAYS WHEN A YOUNG MAN, FRESH FROM COLLEGE, COULD OBTAIN A COVETED "PLUM" IN THE COMMERCIAL WORLD ON THE STRENGTH OF HIS EDUCATIONAL QUALIFICATIONS ALONE. TRAINING AND PRACTICAL EXPERIENCE CONSTITUTE THE BASIS OF BUSINESS KNOWLEDGE.

In the kinema Industry, at present, practical experience is the only method by which managers can gain an insight into their career—no training schools of any kind are at their disposal.

Covering the Ground

I advocated a "School for Kinema Managers" in June, 1939. Now, more than ever, I feel that an Institute of the Kinema Industry is required, similar to that of the Institute of Electrical Engineers and Mechanical Engineers.

Such an institute, properly registered, with power to elect members to fellowship, and so on, would cover the ground left untrod by practical experience. The objects would be to formulate the standard of knowledge, training, conduct and experience which are desirable in the practice of kinema management, to develop its science and technique by papers, conferences and research, to promote the education of students in the principles and practices of their profession.

Proper Examinations

Examinations would be held and certificates or diplomas granted. Persons would be elected to full membership who were so qualified by examination and adequate experience, they would be encouraged to maintain the standards formulated by the Institute.

Some of the subjects which might be pursued by the Institute, not necessarily in the following order, are:—

1. Electrical Engineering.
2. Sound Reproduction.
3. Projection.
4. Book-keeping—control of expenditure.
5. Office Organisation.
6. Stock-keeping.
7. Elements of Industrial Legislation, including Licensing.
8. Psychology.
9. Programme Planning.
10. Film Presentation.
11. Theatre Maintenance and Construction.

Continued at foot of next column

W. J. SPEAKMAN WARNS OF

Election Tax Issues

EVERY rational person will agree that it would be the height of folly and a disservice to the nation, as well as to exhibitors themselves, to agitate now for the adjustment of the entertainment tax to a level more in keeping with the guiding principle of popular prices.

At the same time, however, I do suggest that the murmurings of independent exhibitors in small industrial locations should not be unheeded.

Figures have been quoted to indicate that the higher prices of admission which followed the last tax increase caused regular patrons to buy seats in a lower grade than those to which they had been accustomed and that they are still doing so.

In a few months' time, going to the pictures may need far more inducement than at the present time. Facts which deserve notice are: the lowering in the qualitative standard of entertainments, shortage of product, causing a fall back to old issues, war factories which are scheduled for closing down and large numbers of war workers being obliged to find new, and in all likelihood less remunerative, jobs in the year ahead.

Instead of waiting for a campaign to be organised, every exhibitor in his own private capacity can do a little useful preliminary and preparatory work by never missing an opportunity of reminding the public how much *they* pay in entertainment tax.

Remember, a General Election is envisaged in the coming year. Entertainment, Purchase and other taxes will be only minor and incidental issues, but if we are not watchful, the trading community may steal a march on us by demanding the repeal of Purchase Tax and jump our claim to tax relief.

Let us insist that our wartime service entitles us to priority over sellers of 100 per cent. luxury goods. Even if we cannot do anything worth while now we can at least talk about that Terrible Tax.

12. Administration and Staff Control.
13. Plant Maintenance.
14. Publicity and Advertising.
15. Market Research.
16. Grammar and Composition.

Every kinema manager has the only true barometer of his capabilities in his box-office receipts. A dress-suit and pleasant smile are NOT the only requirements of an employer. In my School for Managers, which proved to me how successful such a scheme was in 1938, managers were given an opportunity to prove their ability. The Institute which I have outlined would be far more advantageous to them, and to the Industry, which could be assured of the best types of men for the job. If my suggestion interests the members of the Trade to whom it applies, I should be pleased to hear from them.

IF I WERE A CIRCUIT CHIEF

Five Proposals: By Coun. HENRY SIMPSON Former C.E.A. President.

FIRST of all I would examine the position that has been created by the publication of "The Tendencies to Monopoly" report and the replies that will be sent to the Board of Trade from the various Associations.

I would feel it would be most desirable to be associated with the Exhibitors' Report, for otherwise I would feel I am not placed in any very favourable light, and this may result in Control or much more severe restrictions by legislation than at present recommended.

I would have to face up to th fact that the present constitution of the House of Commons i almost, without exception, solidl against cartels and monopolies, bu is very divided on the question o State control or private enterpris

2.—I would sit down and try an look at the exhibitors' grievance that the Report proposes t remedy, and for the reason tha some optimistic members of th C.E.A. have called it "The Independents' Charter." I would fe that as a fair man I cannot di agree with Paragraph 1, for havin now got 25 per cent. of th country's kinemas under my control, it is time to call a halt.

Cultivating Goodwill

Rather I would attempt to consolidate that position by letting o to independents many of th secondary houses and secure pos tions in key cities to replace them.

3.—I could afford to cultivate th good will of my fellow-exhibitor by allowing concurrencies anywhere over two miles, providin they were giving the same playin time, and I could make a practice which I now do occasionally i having NO BAR in the larger citie Above all, I would try not to perpetuate the selfish system of m predecessors in trying to gra everything.

4.—With goodwill and stability estalished, I would use the full force of m Producer-Distributor-Exhibitor organis tion to secure for all independents solution to the rental problem.

I would urge the coding of the 2, kinemas outside the circuits in line w the fifteen million P.A.Y.E. taxpaye and let each film go in and earn for i owner the full amount it warrants.

If it reaches the 50 per cent., the e hibitor will be glad to pay it, but something has to be done to alter the prese system, where so many films are booke at 50 per cent. but only earn at the ra of 25 per cent. or 30 per cent.

Man Who Pays Flats

5.—I would also extend the system cover the small man playing under £ a week and who more often can only pa *flat* rates.

I would then take these proposals the Joint Committee as a suggestio that all sides could make a comprehe sive survey of the whole position. i order to try and make a unanim report.

Urge the Joint Committee to set immediately the Joint Licensing Co mittee to implement the recent Genera Council resolution that in post-wa planning the seating should be in th neighbourhood of one seat to every 12 o 14 population. If this could be do that is the end of the redundancy pro lem.

Having done all this, I would feel tha I had contributed to the solution o troubles that beset most independents

Opportunity Year ! . . .

By H. NEWBOULD
Chairman, Manchester and Salford Branch

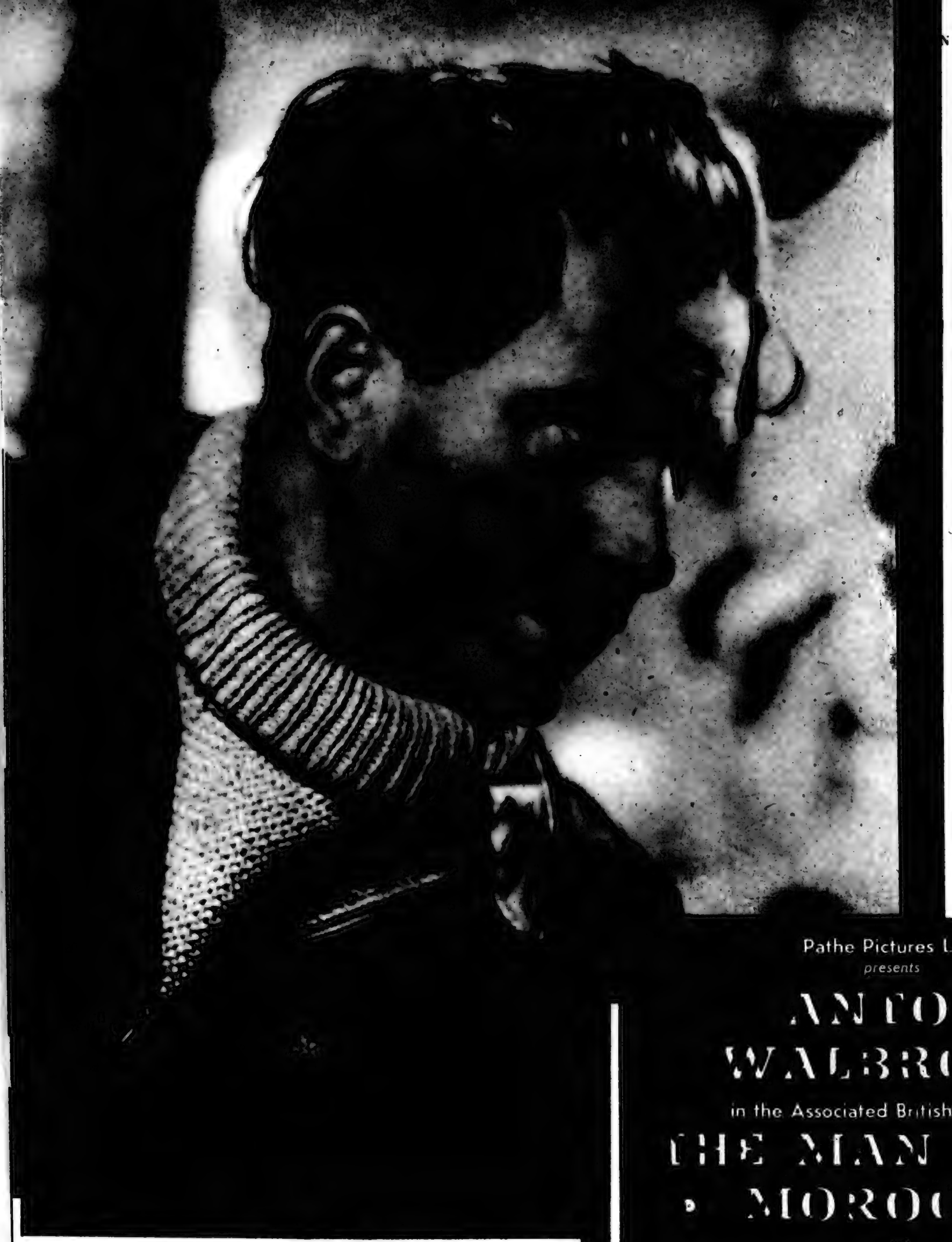
IF BRITISH films, taking them in the mass, do not make the grade in the overseas markets, let us have the honesty and the sagacity to find the reasons and apply the remedies, instead of relying upon the slender reed of legislation to create an artificial demand for the products of our own studios.

My sincere advocacy of a vigorous British film Industry is unqualified, and if, at times, I have spoken in terms of praise and of criticism on certain subjects, it is because I have had the advantage of studying box-office returns, which are the infallible test of the value of any film. Even the renters will not deny that.

There is, however, just a danger that once politicians get their fingers into Film Pie they may rule us with orders and regulations.

My view is that all serious efforts to produce entertainment films worthy of a national standard should be, and must be encouraged, but it will be an admission of failure if the Government has to resort to compulsion to secure screen time for them on the home screens.

Opportunity once again knocks at the door of the British producers.



Pathe Pictures Ltd.
presents

ANTON WALBROOK

in the Associated British Production

THE MAN FROM MOROCCO

with

MARGARETTA SCOTT
REGINALD TATE
PETER SINCLAIR
DAVID HORNE · HARTLEY POWER
SYBILLA BINDER · CHARLES VICTOR
and MARY MORRIS

Screen play by
EDWARD DRYHURST

With additional dialogue by
Marguerite Steen

From an original story by
Rudolph Cartier

Adapted by
WARWICK WARD

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MARGARETTA SCOTT
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SYBILLA BINDER · CHARLES VICTOR
and **MARY MORRIS**

Music by
Mischa Spoliansky

Conducted by
Charles Williams

Film directed by
MAX GREENE

and produced by
WARWICK WARD

• A •
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WILCOX
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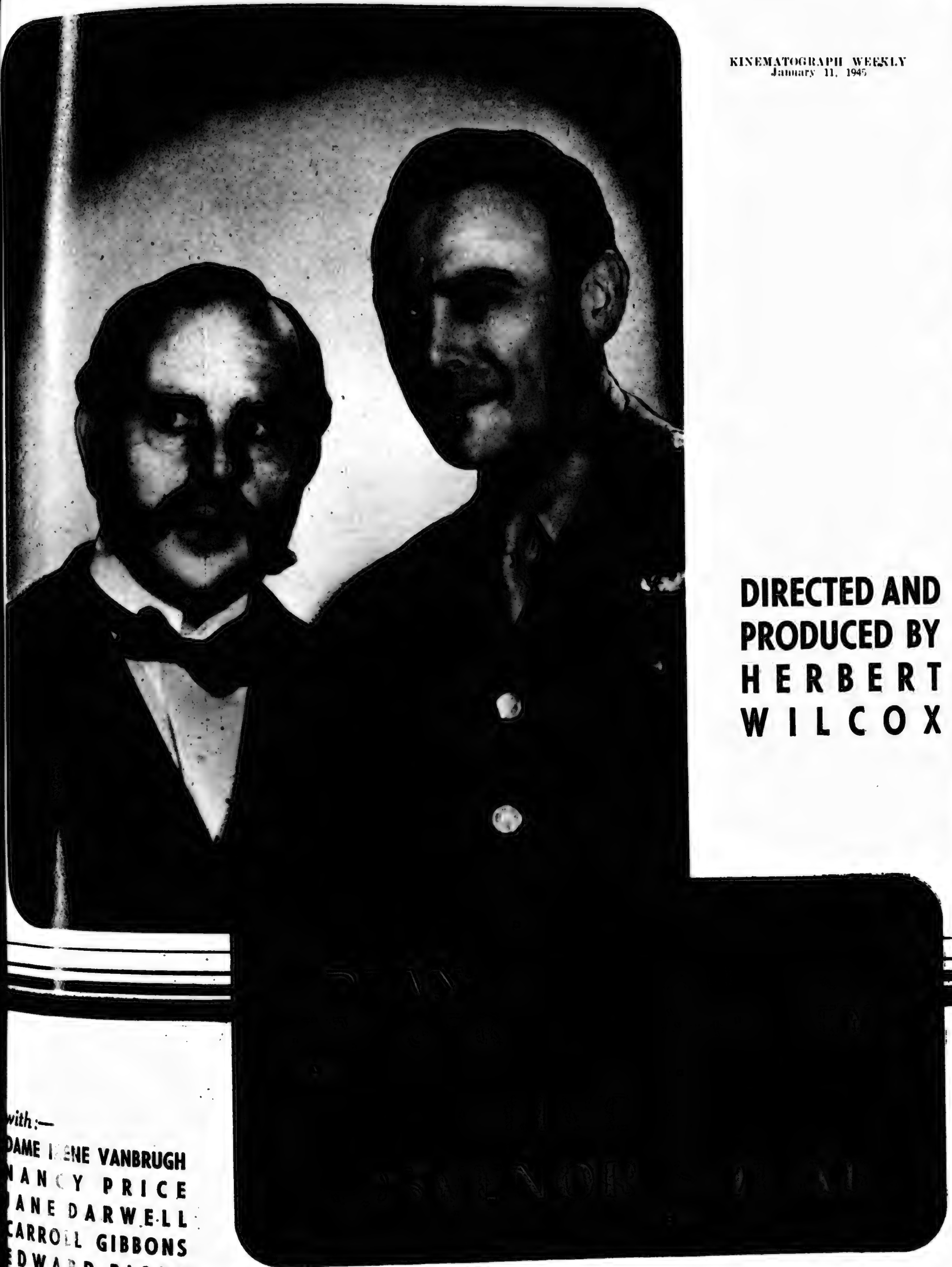


DIRECTED AND PRODUCED BY HERBERT WILCOX

with:—

DAME IRENE VANBRUGH
NANCY PRICE
ANE DARWELL
CARROLL GIBBONS
EDWARD RIGBY

RHAPSODY ON ICE

(Tentative Title)

Another outstanding BELITA attraction

A WAVE, A WAC AND A MARINE

Starring Elyse Knox Anne Gillis Sally Eilers Richard Lane Henny Youngman and Marjorie Woodworth

WHEN STRANGERS MARRY

Starring Dean Jagger Kim Hunter David O Selznick's latest discovery Neil Hamilton and Robert Mitchum

ALASKA

From Jack London's sensational story with Kent Taylor Margaret Lindsay Dean Jagger John Carradine and Nils Asther

THEY SHALL HAVE FAITH

Starring Gale Storm C Aubrey Smith John Mack Brown Mary Boland Frank Craven Johnny Downs and Conrad Nagel

LITTLE DEVILS

Starring Harry Carey Paul Kelly and a great new juvenile star, Ducky Louie

DIVORCE

With glamorous Kay Francis and a powerful supporting cast

SUNBONNET SUE

Lavish musical of the Gay Nineties inspired by the Gus Edwards song hits

W. RAY JOHNSTON
President of
Monogram Pictures
Corporation

EIGHT SPECIALS HEAD OUTSTANDING 1945 MONOGRAM PROGRAMME

EN THE LIGHTS GO ON AGAIN

Powerfully, dramatic, timely theme starring James Lydon, Barbara Beldon and Regis Toomey.

E MINSTREL MAN

Lavish musical production with Benny Fields, Gladys George, Alan Dinehart and Roscoe Karns.

UEBEARD

Mystery melodrama with extraordinary topical appeal, starring John Carradine, Jean Parker and Nils Asther.

E TOWN WENT WILD

A riotous super farcical production starring Freddie Bartholomew, James Lydon and Edward Everett Horton.

E WIFE OF MONTE ISTO

A daring romantic adventure story de luxe with an all-star cast of leading Hollywood names.

RANGE ILLUSION

A strong psychological drama starring James Lydon, Sally Eilers and Warren William.

LEON FROMKESS
President
of PRC

P R C
PRESENTS
SIX
OUTSTANDING
SPECIALS
FOR
1945

. . . and to COMPLETE the PROGRAMME

PATHE
GAZETTE
NEWSREEL

PRODUCED BY HOWARD THOMAS

Columbia Has Vast Pageant of Big Top-Flight Hits

In a special New Year message to exhibitors, Joseph Friedman, Managing Director of Columbia, says: "During the past twelve months Columbia has given you 'Cover Girl,' 'A Song to Remember,' 'Sahara,' 'Commandos Strike at Dawn,' 'Destroyer,' 'The Impatient Years,' 'Bell-Bottom George,' 'Address Unknown,' 'Arms and the Woman,' 'The Beautiful Cheat,' 'None Shall Escape' and 'Once Upon a Time.'

A Message from Jos. Friedman

"In the coming year Columbia will, with its top stars, directors, producers and writers, provide a succession of box-office hits which will outstrip even these tremendous winners.

"Never before has Columbia offered Exhibitors such a diversity of talent in all fields—stars, producers, directors and writers."

WHATEVER changes may arise in the international situation, the current line-up of outstanding Columbia product is attuned to meet them. Never before in the company's history has it offered exhibitors such a diversity of talent in all fields—stars, producers, directors, and writers.

What is unquestionably the mightiest array of talent ever assembled in the film capital for Columbia product is now supplying exhibitors with the greatest potential box-office successes they have ever handled.

At least three Technicolor productions will head the year's mighty plans.

Three outstanding story properties have just been acquired—the current big comedy sensation of the Broadway stage, **Jacobowsky and the Colonel**, by Franz Werfel, author of "The Song of Bernadette"; Frederick Lonsdale's enormously successful play, **Another Love Story**, and, for immediate British production, the outstanding West End stage hit, **A Soldier for Christmas.**

Technicolor Spectacle

Rita Hayworth, fresh from her triumph in "Cover Girl," will be seen early in the new year in the Technicolor musical drama. , **Tonight and Every Night,** soon to be followed by her next Technicolor musical offering, **Burlesque,** while Columbia's third Technicolor production, now nearly completed, is a mammoth feast of pictorial and romantic sensation **A Thousand and One Nights,** in which Cornel Wilde, who has sent feminine hearts racing high with his portrayal of Chopin in "A Song to Remember," is starred.

In the New Year, Britain's No. 1 comedy star, George Formby, will go from strength to strength in vehicles admirably designed to display his inimitable talents. Replete with top-notch song hits, the productions will be hall-marked by fresh and entrancing slants.

Currently shooting, following Trade presentation of "He Snoops to Conquer," in which Robertson Hare and Elizabeth Allan top the supporting cast, is the tentatively titled, "Daring Young Man," a new-style Formby comedy riot in which a dash of mystery admirably contrasts the star's genial and hilarious drollery, and for which under the directorial guidance of Marcel Varnel, a great supporting cast has been assembled, including Caryl and Mundy, Merle Tottenham, Gaston Palmer, Jack Daly, Carl Jaffe and the Boswell Twins.

ALL THAT PATRONS CAN DEMAND

Alexander Knox, fresh from his triumphs in the title rôle in 20th Fox's "Wilson," returns to Columbia, his parent studio, to star in one of the most important subjects the company has ever handled—nothing less than James Hilton's best-selling novel, **And Now Goodbye.**

First appearing in "None Shall Escape," Alexander Knox made an immediate impression on audiences everywhere. In the production now being readied for him it is confidently promised that he will give a portrayal which will outshine in brilliance both of his previous screen interpretations.

In the coming twelve months, Columbia will proudly present Rosalind Russell, Rita Hayworth, Cary Grant, Irene Dunne, Alexander Knox, Charles Boyer, Janet Blair, Lee Bowman, Cornel Wilde, Brian Aherne, Charles Coburn, Ann Miller, Kay Kyser and Alfred Drake (star of the already legendary stage succes "Oklahoma") in a succession of top-flight productions.

Musical Treat

As witness to the pride which Columbia takes in presenting only the greatest stars, "A Song to Remember" is typical—Paul Muni, Merle Oberon, with Cornel Wilde, three of the greatest names in pictures and all three in one outstandingly triumphant Technicolor production.

The soon to be seen **Tonight and Every Night** boasts an equally powerful box-office galaxy of star names—Rita Hayworth, Janet Blair and Lee Bowman. This eagerly-awaited Technicolor attraction sees glamorous Rita Hayworth enacting the rôle of a London chorine during the Blitz and V.1 attacks on London. Romance, music and drama are all featured in his eye-appealing and lavishly-staged entertainment, while, indicative of Columbia's determination to be prepared for every facet of exhibitor demand in a changing world, this mammoth musical has been provided with an alternative peace-time ending "just in case."

The greatest romantic team of the screen will give exhibitors a box-office clean up in **Together Again.** Lovely Irene Dunne and pulse-quickening Charles Boyer are the stars of this story told in the vein of light sophistication which Columbia has made all its own.

Boyer-Dunne Again

It tells what happens when Miss Dunne, an attractive young widow, learns to forget her grief under the persuasive powers of Mr. Boyer, the sculptor she has selected to execute a bust of her dead husband. The title has indirect reference to the reunion of the popular Boyer-Dunne team who so successfully made "Love Affair" together.

Miss Dunne also has another Columbia hit nearing completion—**Over 21,** based on a gay Broadway laugh hit now playing to capacity audiences. By Ruth Gordon, it is the sparkling comedy of a beautiful wife who wins out against her husband's career. Alexander Knox plays the rôle opposite Miss Dunne.

Following his magnificent character interpretation opposite Merle Oberon in "A Song to Remember," Paul Muni's next stellar offering will be a nerve-tingling story of Russia's guerilla fighters called **One Against Seven,** in which Marguerite Chapman will carry the chief feminine honours.

Rosalind Russell will be seen in one of the most mirthful stories of the year—the laugh-a-second story of a beautiful lady psychiatrist who succeeds in solving everybody's heart problems but fails to analyse her own. Entitled **Some Call It Love,** it comes from the hands of Alexander Hall, the directorial genius.

Kay Kyser, Ann Miller and Victor Moore are the big stars of yet another Columbia musical offering. **Carolina Blues** is the title, and it presents a feast of song, music, gaiety and novelty in a hilarious story in which Kay Kyser launches a campaign to sell bonds to build a battleship named after his home town, and in the course of which that grand character comedian, Victor Moore, will be seen not only as himself but as his three brothers, his sister, and his aunt! Pat Parrish, Howard Freeman, Robert Williams, Brian O'Hara, Bertha Priestley and Eloise Hart top the big cast which has been assembled for this mammoth musical.

Shirley Temple Signed

Meeting the current demand for "mystery with a difference," Columbia takes particular pride in presenting three of its top stars in an unusual mystery drama called **Strange Affair.** Allyn Joslyn, Evelyn Keyes and Marguerite Chapman are the stars of a gripping picture which, dealing with a murder in a museum, has a powerful climax in which a beautiful suspect turns the tables on a fiendish killer.

Unusual interest attaches to the news that Columbia have

Continued on page 105

BRITISH LION AGAIN OFFER TOP LINE PRODUCT FROM REPUBLIC

By the time this special New Year issue has been published British Lion will have anticipated the customary review because six of this company's offerings—all from the Republic outfit—will have been shown to the Trade.

It may, however, be repeated that these six pictures launch the company to a good start in the New Year.

The six pictures which open British Lion's New Year are, it may be recalled: **Strangers in the Night**, a phychological drama; **Song of Nevada,** a Western with the cowboy star, Roy Rogers; **Brazil**, a musical, starring Virginia Bruce, and made with the co-operation of the Government of the Republic, which gives its name to the film; **That's My Baby,** a romantic comedy; **End of the Road,** a thriller; and lastly, a film in the hilarious comedy class, **Sleepy Lagoon.**

Vera Hruba Ralston, glamorous and exotic Republic star who will soon be seen in the British Lion release LAKE PLACID SERENADE

Roy Rogers the Republic singing cowboy star. His latest film is SONG OF NEVADA

Following this ambitious opening group, British Lion have many top-grade Republic productions lined up for early showing. **Flame of Barbary Coast,** starring John Wayne with Ann Dvorak, Joseph Schildkraut, Virginia Grey and William Frawley in one of these. Miss Dvorak, who has recently returned to Hollywood after three years in Britain, will sing six songs, and John Wayne's rôle is said to be an entirely new departure for him.

My Buddy, with Don Barry, Ruth Terry and Yynne Roberts, comes as a timely warning. Strongly and dramatically told, it is a story of the pitfalls and difficulties which beset fighting men returning from the last war. The moral it points is that "it must not happen this time."

Thoroughbreds, with Roger Pryor and Tom Neal, and **The Big Show-Off**, a gay comedy romance with Arthur Lake, Dale Evans and Lionel Stander also come under the "coming soon" heading. Also completed are **The Big Bononza,** with Richard Arlen, Jane Frazee, Bobby Drisco and Robert Livingstone, and **Grissly's Millions,** a murder mystery melodrama with a strange twist, starring Virginia Grey and Paul Kelly.

Vera Hruba Ralston, who will again demonstrate her rare skating prowess in the sceptacular ice extravaganza, **Lake Placid Serenade,** was an Olympic champion. "Lake Placid Serenade," a large-scale Republic offering, reported to be packed with spectacle and glamour, will be directed by Steve Sekely.

Erich von Stroheim tops the cast in **The Great Flammarion** in a part which allows his talent and experience full play.

A topical adventure drama is provided in **Storm Over the Philippines,** which gives a panoramic view of the jungle islands over a long period, starting when the head-hunters held sway and continuing until the present day, with McArthur leading white men and Filipinos fighting together for a free world.

The merry melodies of successive "Hit Parades" have synchronised with singing cash registers everywhere. Production plans are now in hand to make Republic's new **Hit Parade** the tops in streamlined musical extravaganza, with scintillating songs, spectacularly staged original dance numbers all co-ordinated with an intriguing and ingenious plot.

Another production, **A Fabulous Texan,** tells of a poor orphaned waif deprived of affection. This production is said to make tremendous kinema, attractive to men, women and youth alike.

The glamorama, **Earl Carroll's Vanities,** has lovely ladies galore in and out of this world story of the cream of glamour queens, loving, hating and being completely feminine! Music and gaiety, with a breath-taking element of suspense, earns this production the description of a "box-office natural"

A best seller provides fast-paced screen drama in **Let the Hurricane Roar.**

Fully justifying the build-up which has been lavished on him in the past, Roy Rogers, with the peerless Trigger—"Smartest Horse in Movies"—continues to enjoy a large share of popular favour. Following their usual practice, the studios will make eight Roy Rogers films in the current year. The expenditure on them, however, will be increased yet again, ensuring that "No. 1 Cowboy" gets the very best in supporting personalities and material.

Following "Song of Nevada" will come **Man from Music Mountain, Lights of Old Santa Fé** and **Song of Arizona.** In all of those Bob Nolan and the Sons of the Pioneers, Roy's singing associates, present haunting tunes. Folk songs and mountain music also lend zest to **Utah**, a spirited modern Western with a brisk story.

Man from Oklahoma is set in the colourful prairie State mentioned in the

Continued on page 105

John Wayne, Ann Dvorak and Joseph Schildkraut in FLAME OF THE BARBARY COAST, Republic's romantic drama released by British Lion

Worton Hall Studios May Function by Mid Year

DEAL WITH JOHN CORFIELD

BRITISH LION'S Managing Director, S. W. Smith prophesied at the beginning of 1944 that "the most remarkable prospect in the history of the organisation" lay ahead. This was true. The company have just completed the most successful year in its history.

Nineteen hundred and forty-four was known by such money-making hits as "Candlelight in Algeria"—which proved as big a success in America as it did in this country—"In Old Oklahoma," "The Fighting Seabees," and the tremendously popular Roy Rogers musical Westerns.

An important event was the announcement that, in conjunction with Mr. John Corfield, of Corfield Productions, Worton Hall Studios, Isleworth, had been acquired, and that production would start immediately these studios were de-requisitioned by the Government.

It is hoped to commence actual production before the middle of the year. Important subjects are already being lined up.

The year culminated with the distribution by British Lion of the widely discussed Crown Film Unit production, "WESTERN APPROACHES." Produced in Technicolor, with gripping authenticity, this picture received rave reviews from every Press critic in the country, and is destined to be one of the biggest box-office hits of all time.

Donald Barry, Ruth Terry and Lynne Roberts in the Republic picture, MY BUDDY (British Lion)

ontinued from page 104

Br. Lion's Top-Line Product

itle. **Sunset on the Colorado** tells of the owboy's struggle against his rivals who ncroach on his water rights on the ands made fertile and green by flooding mountain streams. **Rainbow Over Texas** has a dramatic theme concerning modern cattle ranchers and culminates in a thrilling round-up of milling nghorns.

Among the remainder of the year's rogramme will be **Moon Over Tahiti,** n which hilarity gives way to stark rama when a 'plane, in which two audeville comics have stowed away, is orced down in a jungle.

Gay Blades is a unique melodrama ackgrounded against a championship ockey game and rises to an astounding climax. **New Faces of 1945** is said o be a streamlined musical novelty in ilm-fare showing great originality.

Mystery and melodrama with a leavening of amusing incidents are said to ake **The Phantom Speaks** a particular ox-office attraction, while **Night Train o Memphis** brings Al Pearce and His ang in an hilarious musical merry-go-round in which "Elmer Blurp" heads outh accompanied by many radio avourites.

Melody and Mystery tells of a musical genius interrupted by murder while omposing a great symphony. **Queen of the Jungle** shows a beautiful and eductive native queen settling her regal roblems in an original manner. The vely **Moonlight and Roses** again teams ane Withers and Jimmy Lydon.

Tell It to a Star, said to be one of the ayest musicals of the season, concerns young producer who is whisked away nto the Army in the midst of rehearsals, eaving his cast and backers flat.

The Chicago Kid is a drama of the Black Market. A crime-fascinated ociety girl turns detective in **Under Cover Girl.** Mignon Eberhart's novel, "Hasty Wedding" makes an absorbing omestic drama when screened as **Three's a Crowd.**

Romance mystery and drama is included in the **Mysterious Mr. Valentine,** story of a strange man, saint to one, inner to another.

A perfect crime is evolved in **The Fatal Witness,** being the closely knit drama t a man who planned to murder the ne person who stood in the path of his uccess and happiness and how his ell-laid scheme brought him to his own oom.

Road to Alcatraz, based on Alva ohnson's true story, is the gripping ccount of a man who sacrificed his lentity and honour in order to obtain vidence that will convict a ruthless iller. The resulting film is said to be s hair-raising as it is clever and riginal.

The police melodrama, **Gangs of the Waterfront,** ends the list.

A short while ago British Lion nnounced Republic's policy for the year 944-45 onwards. The trend was towards greatly increased outlay with a much larger allocation for each production.

That this policy is already in operation is borne out by the foregoing schedule of productions and news of future plans which justify the optimism with which British Lion looks forward to the coming year.

Continued from page 103

Columbia Action Dramas Again Featured

signed Shirley Temple. Graduating from child rôles, Shirley Temple now emerges as a beautiful and talented star possessing fresh and great comedy talent. Columbia have assigned her the stellar rôle in one of its most important properties—" Kiss and Tell," a big stage hit—now in its second year on Broadway—which tells an hilarious and exciting story of juveniles involved in a hectic marital mix-up.

In fact, Columbia have in store countless outstanding attractions and enticing titles. Gene Stratton Porter's famous novel, which has held readers enthralled for two decades—**Girl of the Limberlost**—will be coming to the screen soon with Jeff Donnell in the lead.

Columbia's new boy star, Ted Donaldson, who already has two hit rôles to his credit in "Once Upon a Time" and "Arms and the Woman," will be seen as a star in his own right in **Rusty.**

Music and comedy play a big part in Columbia's forthcoming product. Ann Savage, Ross Hunter and Hugh Herbert will be seen in **Ever Since Venus.** That up-and-coming "lovely," Ann Miller, will be seen in two powerful attractions—**Eadie was a Lady** and **Eve Knew Her Applies.**

The first-named is an entrancing romance, with music, of a girl who works her way through college by dancing in a cabaret show, while the second is a bright and gay musical tale of a modern Eve who knew all the age-old wiles of her sex, plus some brand new ones.

Jinx Falkenberg and David O'Brien have the top spots in another highly attractive Columbia musical subject, **Song of Tahiti,** a lush, sarong-y tuneful "girl show," set against a romantic tropical background that will take audiences everywhere right away from their workaday cares.

Two big stars of screen and radio will dispense music and mirth in **I Love, a Bandleader**—they are maestro Phil Harris and rollicking comic Eddie (Rochester) Anderson.

The action dramas which laid the foundation stone of success for Columbia pictures are right to the forefront again in 1945. Here are just a few of the titles and stars soon to be thrilling audiences in the coming months. There will be two more offerings in the tremendously popular "Whistler" series, in which mystery is shrewdly blended with thrills. The first, called **Mark of the Whistler,** starring Richard Dix and Janis Carter, will, exhibitors can be assured, live up to the fine impression made by the first subject in the series.

There will be two more "Crime Doctor" pictures, starring Warner Baxter, in the immediate future, unfolding further sensational adventures from the case-book of the most exciting and unusual crime investigator of modern times.

Here are more titles of unique productions which will soon be thrilling audiences in the New Year—**Cry of the Werwolf,** with Stephen Crane and Osa Massen; **One Mysterious Night,** with Chester Morris and Janis Carter; and **The Unwritten Code,** with Tom Neal and Ann Savage.

"It Must be Good for Us and You"

IS GRAND NATIONAL SLOGAN FOR 1945

"IT MUST BE GOOD IF IT'S DISTRIBUTED BY GRAND NATIONAL."

This slogan, which is the emblem of the policy of Grand National, best describes the films which were presented or re-presented by this company during the first year of its reconstituted existence, and will continue to do so during the ensuing year.

The first re-presentation for January release will be that tuneful and hilarious Technicolor production by Samuel Goldwyn, **The Goldwyn Follies,** featuring Charlie McCarthy, Adolphe Menjou, Andrea Leeds, the Ritz Brothers, Vera Zorina and Kenny Baker.

Following this, Grand National will re-present Samuel Goldwyn's **The Cowboy and the Lady,** featuring Gary Cooper and Merle Oberon, supported by Walter Brennan, Patsy Kelly and Harry Devenport. This is one of the Gary Cooper films which have helped to put this box-office favourite in the front rank of the popular stars.

Next comes **Dodsworth,** starring Walter Huston and Mary Astor. This was one of the ten best of its year, and still remains one of those pictures which the public will remember with pleasure. Those who have already seen it when it was first released will be glad of the opportunity of renewing their acquaintance with this popular favourite, while the new kinema-going public will enjoy a very fine story, beautifully acted and produced.

After "Dodsworth" Grand National will revive another of those pictures which have made Goldwyn a foremost name as a producer of entertainment films, **Unholy Garden,** with that ever-popular favourite, Ronald Colman, playing the star rôle.

Bearing in mind that during 1944 Grand National have presented as reissues such films as **A Star is Born, Made for Each Other, Little Lord Fauntleroy, The Young in Heart, Nothing Sacred**; and new films, **The Forgotten Village, Scorched Earth** and **Fighting Sea Monsters,** it will be seen that Grand National have earned the right to their slogan.

As regards British films, Grand National, by arrangement with an associated company, will present early in the year their first British production, **The Voice Within,** featuring Barbara White and Kieron Mulroe, supported by Shaun Noble, Brefni O'Rourke, George Merritt and Violet Farebrother. Directed by I. Goldsmith, who was responsible for two big successes, **The Stars Look Down** and **Hatter's Castle,** completion of production of this film, which was commenced last summer, had to be postponed until the Spring of this year, owing to the extraordinarily wet summer, which made it quite impossible to complete the shooting before the winter set in.

During 1945, Grand National, in conjunction with their associated company, will produce four full length features. The first will be a comedy featuring two popular comedians. The script is being written by Geo. A. Cooper, and shooting will commence about March.

The other three will be mystery

Continued at foot of column 4

dramas based upon the series of popular stories, "The Adjusters," by Mark Cross. Brandon Fleming is writing the scripts for these subjects.

In 1945, Grand National will do their best to live up to their slogan: "It must be good if it's distributed by Grand National."

SIX MONTHS' MAMMOTH PRODUCT ALREADY FOR EXHIBITORS

20th-Fox Announce Release Dates for 13 Features

Phil Silvers and Carmen Miranda in SOMETHING FOR THE BOYS, 20th Century-Fox offering in Technicolor.

BOOKINGS UNTIL END OF JUNE

NEVER before in the long and successful history of 20th Century-Fox has the company been able to promise such a mammoth line-up of large-scale attractions as in the coming year.

Never before, indeed, have so many top box-office names, such wealth of story material, such production genius and such diversity of themes been incorporated into a single season's programme.

For under the skilful and far-sighted guidance of its President, Spyros P. Skouras, and Production Chief, Darryl F. Zanuck, 20th Century-Fox has embarked on the most ambitious schedule in its entire career, comprising the greatest array of lavish and elaborate supers, and the greatest number of Technicolor pictures ever released by the company.

The entire schedule has been geared to meet the demands of the ticket-buyer, having a universal appeal regardless of age, sex, creed or nationality.

With a vast reservoir of outstanding novels, stage plays and original stories, to which new additions are continually being made, the greatest roster of stars and the largest number of top producers, directors and technicians it has ever had, 20th Century-Fox is in a position to offer nothing but the most finely balanced entertainment—entertainment which will completely surpass even the greatest of last year's productions.

Acknowledged as producers of great musical smash hits, many will be included in the new 20th-Fox programme, of which "Irish Eyes Are Smiling" is but one. Starring lovely young newcomer, June Haver, Dick Haynes, Monty Woolley, Anthony Quinn, Maxie Rosenbloom and the Metropolitan opera stars Blanche Thebom and Leonard Warren, "Irish Eyes Are Smiling" was directed by Gregory Ratoff and produced by Damon Runyon. This one is universally recognised the best bit of box-office in many moons.

Gregory Peck who stars in 20th Century-Fox's picturisation of the A. J. Cronin best seller THE KEYS OF THE KINGDOM.

Continuing the company's policy of announcing release dates several months in advance, 20th Century-Fox is able to announce the dates for at least thirteen forthcoming features, covering a period of six months from now until next June.

They are :—

January 15: Laura. All the mystery, the drama, the suspense and the excitement of "Rebecca" are contained in this picturization of Vera Caspary's brilliant best-seller. A crackling script is combined with romantic interludes of exceptional quality, and it has already been hailed as an attraction of outstanding proportions. Gene Tierney and Dana Andrews head a talented cast, which also includes Clifton Webb, Judith Anderson and Vincent Price. Otto Preminger produced and directed.

February 5: The Big Noise. The latest, and, undoubtedly, one of the funniest of the Laurel and Hardy mirthquakes. Doris Merrick, Bobby Blake and Arthur Space contribute to the laughter, thrills and romance.

February 12: Moss Hart's **Winged Victory.** A spectacular Darryl F. Zanuck production of the sensational stage hit by eminent playwright, Moss Hart, enacted by members of the U.S. Army Air Force plus Hollywood personalities. A glorious musical, with a grand story, "Winged Victory" is to the American Air Force what "This is the Army" was to the American Army. Rated by New York, Washington, Baltimore and other critics as the finest story of its kind ever played, it is highlighted with magnificent musical sequences, hilarious comedy, and lavish production throughout. Its enormous possibilities are still further enhanced by the tremendously human story it has to tell, plus the tender and moving love elements. All the talent engaged would cost three million dollars, but in addition there are Jeanne Crain, Jo-Carroll Dennison and Jane Ball. George Cukor tops his best with his direction of this enormous and costly production.

February 19: Sunday Dinner for a Soldier. A tremendously human and heartwarming picturisation of the brilliant story by Martha Cheavin. Out-of-the-ordinary, nothing to do with the war, it is a story of everyday family life with an especial appeal to every family-loving person that will give tremendous enjoyment, satisfaction and uplift to every member of the audience. Anne Baxter co-stars with exciting new male star John Hodiak, Charles Winninger, Bobby Driscoll, Anne Revere, Jane Darwell, Robert Bailey and others. Walter Morosco, producer; Lloyd Bacon, director.

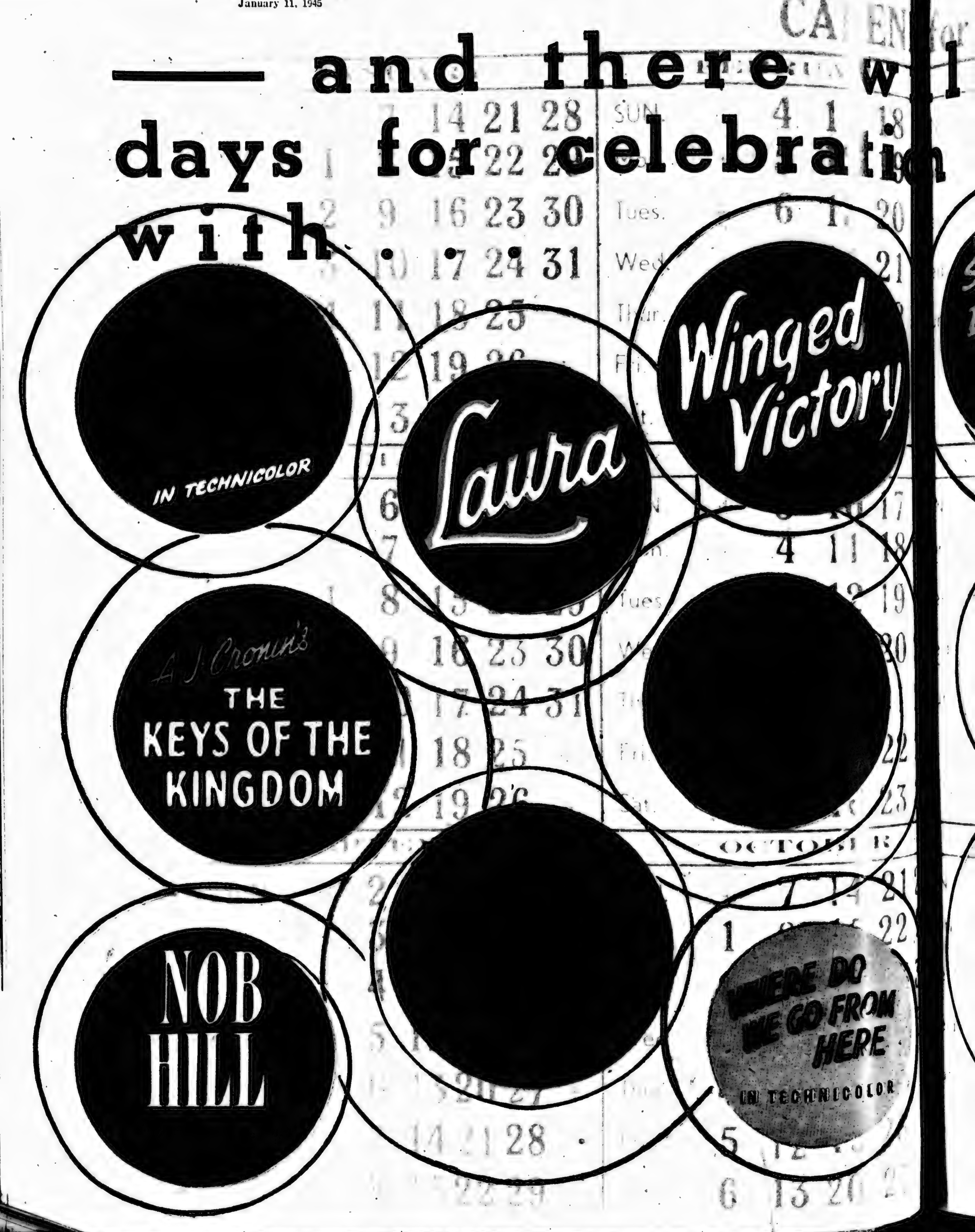
March 6: Hangover Square. A thriller of thrillers, this is a truly great mystery-drama. Tense and suspenseful, it has an outstanding musical score and an English setting that will doubtless make it one of the most successful pictures

(*Continued on page* 111)

James Bell and Roddy McDowall in a scene from 20th Century-Fox's Technicolor subject THUNDERHEAD (Son of Flicka).

Wilson Day

— and there w l days for celebrati n with:


IN TECHNICOLOR
Laura
Winged Victory
A. J. Cronin's
THE KEYS OF THE KINGDOM
NOB HILL
WHERE DO WE GO FROM HERE
IN TECHNICOLOR

945

be many more during the year

SUNDAY DINNER FOR A SOLDIER

Hangover Square

WILSON

Thunderhead-Son of Flicka
IN TECHNICOLOR

CZARINA

BILLY ROSE'S DIAMOND HORSESHOE
IN TECHNICOLOR

20th CENTURY-FOX
WITH ALL THE
'JOY DAYS'

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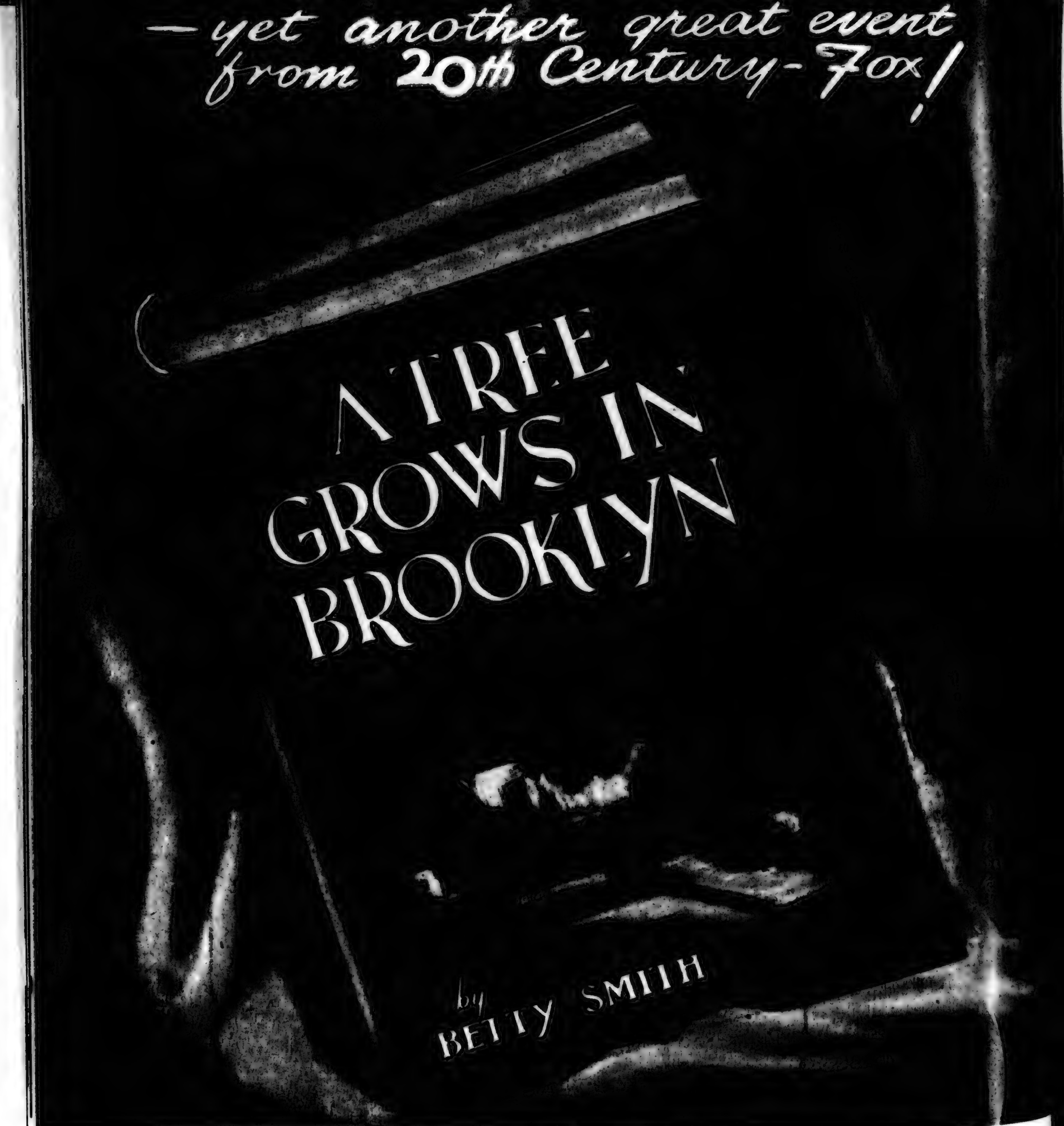
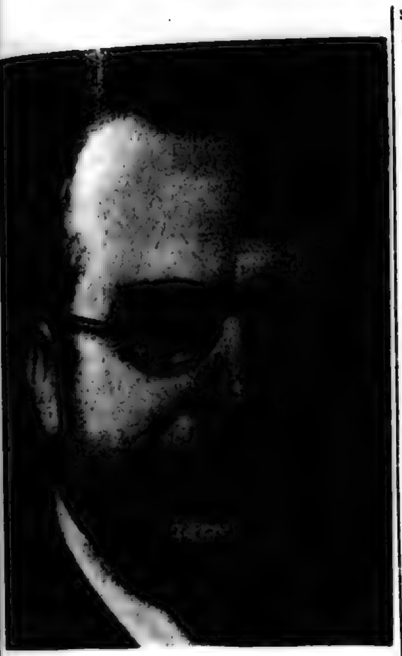

—yet another great event from 20th Century-Fox!
A TREE GROWS IN BROOKLYN
by BETTY SMITH

Great emotional drama from the sensational novel of comedy, tragedy, triumph and love in everyday life which topped the best seller lists for months on end. Dorothy McGuire, Joan Blondell, James Dunn, Peggy Ann Garner, Lloyd Nolan, James Gleason and B. S. Pully are featured in the cast. Elia Kazan, director. Louis D. Lighton, producer.

Mammoth 20th-Fox Offerings Topped by "Wilson" in March



"WILSON": A SPECIAL MESSAGE TO EXHIBITORS

From Francis Harley

I HOPE that the maximum number of exhibitors in Britain will book "Wilson" and that they will exploit the picture in an exceptional effort.

YOU are familiar already with our slogan "The Most Important Event in Fifty Years of Motion Picture Entertainment." I believe that to be no idle boast in an Industry addicted to superlatives.

IN Britain we are embarking on the greatest national advertising and publicity campaign ever given any picture, because, coupled with its great entertainment qualities and appeal to patrons, it has a message for the future of mankind.

IT is a picture for the family, a factor that will be stressed in exhibitors' interests in our direct to the public advertising campaign.

Continued from page 106

of its type ever screened. A most capable cast includes George Sanders, Linda Darnell, Laird Cregar and others. Robert Bassler, producer; John Brahm, director.

March 19: One of the most important dates of the season, this sees the release of Darryl F. Zanuck's Technicolor epic **Wilson.**

No description of "Wilson"—which is, by now, almost a household word throughout the country—is needed here. It has been acknowledged by every critic in the country as the greatest piece of "kinema" ever released by 20th Century-Fox or any other company.

April 9: A. J. Cronin's **The Keys of the Kingdom.** Produced on a gigantic scale from the all-time best-seller by A. J. Cronin, "The Keys of the Kingdom" is certain to be one of the major box-office attractions of 1945. Its powerful and wonderful story will make it instantaneously appealing to every audience, while the huge cast boasts such top names as Gregory Peck, Thomas Mitchell, Vincent Price, Rose Stradner, Roddy McDowall, Edmund Gwenn, Sir Cedric Hardwicke, Peggy Ann Garner, Irving Pichel, James Gleason, Anne Revere, Sara Allgood, Edith Barrett, Ruth Ford and many, many others. Joseph L. Mankiewicz produced and John Stahl directed.

April 30: **Something for the Boys,** in Technicolor. A sparkling scintillating, musical extravaganza, crammed with gags, gals and stars. Based on the London and New York stage hit, it has a musical score by Cole Porter, plus original music and lyrics by Jimmy McHugh and Harold Adamson. Fast-moving, tune-filled and with one of the funniest plot in years, it boasts lavish settings and a cast of unusual power and appeal. Carmen Miranda, Vivian Blaine (the beautiful and popular young newcomer), Michael O'Shea, Sheila Ryan, Phil Silvers, Stanley Prager and the sensational young singer, Perry Como, are said to assure the widest popular appeal. Irving Starr and Lewis Seiler directed.

May 14: **Thunderhead: Son of Flicka,** in Technicolor. The picturization of Mary O'Hara's tremendously popular sequel to "My Friend Flicka," it contains every element which contributed to the huge success of the original. Roddy McDowall, Preston Foster, Rita Johnson, Diana Hale, James Bell, plus many others, are included in the cast. Robert Bassler, producer; Louis King, director.

May 21: **Czarina,** a scintillating Ernst Lubitsch comedy with the unique, tongue-in-cheek brand of satire. A brilliant, witty and always-funny picture from the huge New York stage success, it should have a much wider appeal than "Heaven Can Wait." A great cast of stars includes Anne Baxter, William Eythe, Tallulah Bankhead, Charles Coburn, Vincent Price, Mischa Auer, Sig Rumann and others. Otto Preminger, director; Ernst Lubitsch, producer.

June 4: **The Bullfighters.** Laurel and Hardy co-star in an original comedy which provides them with their most hilarious script to date, on completely new lines.

June 11: **Col. Effingham's Raid.** A picturization of the Barry Fleming "Book-of-the-month-club" choice and best-seller. A one hundred per cent. "escapist" comedy, it has loads of heart interest. William Eythe has a great part, while that fine screen comedian Charles Coburn takes the title rôle, and Anne Baxter has the feminine lead. Human and hilarious, the story will call for more laughter than most, notwithstanding the strong romantic interest throughout. Lamar Trotti, producer.

June 18: **Nob Hill,** in Technicolor. A gay, colourful, and lavish romance, complete with gorgeous spectacle, melody and uproarious comedy scenes. It has a brilliant constellation of popular stars, including George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner, B. S. Pully, The Three Swifts, Smith and Dale and many others. Set in Old San Francisco in its most colourful days, "Nob Hill" is said to contain all the infectious gaiety and high spirits of the turbulent city. Andre Daven, producer; Henry Hathaway, director.

Another great event in 20th Century-Fox history, is the picturization of Betty Smith's immortal novel, **A Tree Grows in Brooklyn.** Here is a tremendous emotional drama, with all the comedy, tragedy, triumph and love of everyday life. As a novel, "A Tree Grows in Brooklyn" topped the best-seller lists for months on end—and as a film it is destined to live in the heart of each and every person who sees it. The vivid and sympathetic characters of the novel are brought to warm, living reality in the persons of Dorothy McGuire, James Dunn, Peggy Ann Garner, Lloyd Nolan, James Gleason, B. S. Pully, and the other members of the cast. Elia Karan directed; Louis D. Lighton produced.

Other releases from 20th Century-Fox during 1945 will include:—

Where Do We Go From Here? An hilarious, lavishly produced Technicolor musical, said to be the funniest story of magic ever written. Produced by William Perlberg, it has a powerful cast of popular stars, including Fred MacMurray, Joan Leslie, June Haver, Anthony Quinn, Stanley Prager, Edward Ryan, Kathy Downs,, Alan Mowbray and Ernst Lubitsch and Otto Preminger. Music and lyrics have been specially written by Ira Gershwin and Kurt Weill. Gregory Ratoff directs.

Billy Rose's Diamond Horseshoe, a musical extravaganza, in Technicolor, gorgeously produced, with a cast of top-line names which includes "Pin-Up Girl" Betty Grable, Dick Hyams, William Gaxton, Phil Silvers, Beatrice Kay, Carmen Cavallero and many others. Producer, William Perlberg; director, George Seaton.

Bon Voyage, a picturization of Josephine Laurence's enormously successful novel, "Tower of Strength." This is a dramatic and amusing tale of business women in New York. Jeanne Crain, takes the title rôle, that of Edith "Bonnie" Voyage, with Sir Aubrey Smith, Joan Blondell, Lynn Bari, Edward Ryan, Richard Crane and B. S. Pully in the all-star cast. William Bacher produces. Lee Strasberg directs.

A Bell for Adano, adapted from the amazingly popular novel by John Hersey. This is said to be one of the most timely and sensational stories of the year, and is being produced by Louis D. Lighton on a scale commensurate with its high significance and tremendous importance. John Hodiak has been cast in the male leading rôle, while William Bendix heads the supporting cast. Henry ("Wilson") King directs.

Waltz Me Around Again Willie is an elaborate musical comedy with an original nostalgic story. It will be produced in glorious Technicolor with an outstanding cast of talented stars, headed by Gracie Fields, Monty Woolley, John Payne, Joan Bennett, Jane Kay and others. William LeBaron, producer; Lloyd Bacon, director.

Leave Her to Heaven is based on the best-selling Ben Ames Williams novel of an evil wife and a sweet sister, the latter straightening out a scandalous triangle. In purchasing the story, 20th Century-Fox had Tallulah Bankhead, Ida Lupino and Jeanne Crain announced for the feminine leads. William Bacher will produce.

Dolly Sisters will be a spectacular musical comedy in Technicolor, produced on a lavish scale and with a powerful all-star cast including Alice Faye and Betty Grable (in the title rôles), Reginald Gardiner and many others. George Jessel will produce, with Irving Cummings as director.

Dragonwyck is scheduled as an Ernst Lubitsch production of the best-selling novel by Anya Seaton. Gene Tierney and Gregory Peck—fresh from his triumph in "The Keys of the Kingdom"—have been named as co-stars, while the studio intend to line up an exceptionally strong cast to make "Dragonwych" one of the more important screen properties of the season. Joseph Monkiewicz will direct.

While the above have been definitely set for release during the coming season, the 20th Century-Fox line-up has been so designed as to allow an amount of elasticity that will enable the studio to keep abreast of every new trend in screen entertainment. No less than 50 stories are currently being prepared for eventual filming, while the policy adopted by Darryl F. Zanuck of building up new star talent, as well as signing established screen personalities, ensures that 20th Century-Fox, during the coming months, will be able to provide entertainment of the first order and of the highest potential value.

In addition to the above features, there will, of course, be the topical and unique **March of Time** two-reel subjects every month, the up-to-the-minute bi-weekly issues of **British Movietone News,** and numerous interesting and entertaining short subjects from 20th Century-Fox.

Good, Typical English Product, Butcher's Provide Showmen

F. W. BAKER'S POLICY

F. W. Baker, managing director of Butcher's Film Service, whose record of British productions is unequalled

FOUNDED eighty years ago, the house of Butcher's has ever been among the earliest pioneers of all forms of screen entertainment. Among the first to take up Kinematography, it soon became renowned as manufacturers of cameras, projectors and films. Its film producing activities have flourished during the progress of three wars.

F. W. Baker, who has so long been identified with his firm's activities, entered the Trade in 1897, the year of Queen Victoria's Diamond Jubilee, and when the ever-expanding film renting side of Butcher's thriving business called for the launching of Butcher's Empire Film Service, Ltd., he was appointed Managing Director. In this capacity he has steadily built up a universal reputation for himself and his company as providers of a consistent supply of all forms of screen entertainment.

It is, indeed, a fine thing to be able to point to Butcher's as an example of British solidarity, for no other firm in the Industry can claim to have survived the many changes we have seen and back its claim to being the oldest established producers and renters with an unbroken record of success during which it has remained under the same title and management.

Powerful Organisation

With the march of time ever-increasing demands have been made upon the company's production resources, with the result that to-day Butcher's have a powerful film - manufacturing organisation that has withstood even the restrictions and limitations of war time.

The past year has seen the release of the most ambitious and successful programmes ever handled in the company's lengthy history. At the threshold of 1945 Britain's oldest established producers stands with many pictures completed, or in course of production. In the face of economic shortages, despite restrictions, the production programme goes steadily on, and not only does it surmount every difficulty but puts into each fresh picture more finance and greater box-office attractions than ever before.

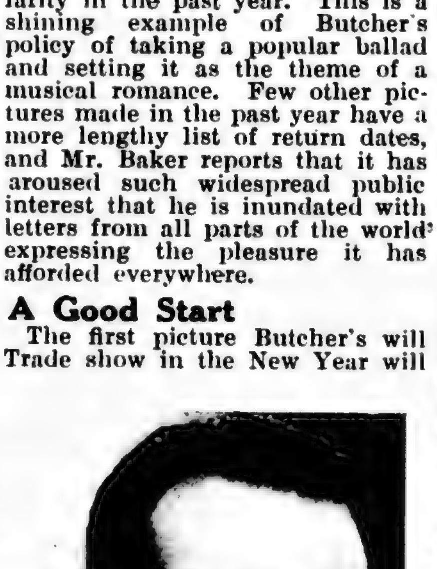
Secret of Success

A fundamental secret of Butcher's success is the initiative to develop a certain style of story and to further improve it with each subsequent picture of the series. Outstanding among productions of this class is **I'll Walk Beside You**, which holds an unequalled record for box-office popularity in the past year. This is a shining example of Butcher's policy of taking a popular ballad and setting it as the theme of a musical romance. Few other pictures made in the past year have a more lengthy list of return dates, and Mr. Baker reports that it has aroused such widespread public interest that he is inundated with letters from all parts of the world expressing the pleasure it has afforded everywhere.

A Good Start

The first picture Butcher's will Trade show in the New Year will be **For You Alone.** Again, they have taken a ballad which has won all hearts It was first made popular by the great Caruso, being, in fact, the first he ever attempted to sing in English. Its music by Henry E. Geehl and words by P. J. O'Reilly are famous the world over. In making "For You Alone" a very determined attempt to reproduce and amplify all the many attractions of its predecessor, "I'll Walk Beside You," was the keynote.

Geoffrey Faithfull, whose lengthy experience proved so valuable an asset to Maclean Rogers in the direction of "I'll Walk Beside You," was selected to direct this new feast of romance and song. He brings to bear upon his task the fruits of studio experience dating back to 1907.



Geoffrey Faithfull, director of the Butcher-Empire production FOR YOU ALONE recently completed at Riverside. Arrangements are being made for a Trade presentation early in the New Year

Song Link-up

Among the earliest releases in the New Year will be **My Ain Folk.** Another song link-up, this Butcher Empire production gives full play not only to the appeal of a ballad of undying popularity but calls for the introduction of many of the greatest gems in the brilliant array of Scottish melodies.

Directed by G. Burger with a strong cast of fine Scottish stars, including Moira Lister, Mabel Constanduros, Norman Prince, Herbert Cameron, Nicolette Roeg, John Turner and Desmond Roberts, supplemented by such popular guest artistes as Lowry and Richardson, with their two pianos, Walter Midgley and Lorna Martin, "My Ain Folk" exploits the ever-potent appeal of the charm of Scottish music, scenery and customs.

Among the many old airs of undying charm sung and featured in this picture are "Mary," by T. Richardson; "Mountain Lovers," by W. H. Squire; Lady John Scott's famous "Annie Laurie"; "Wee McGregor," by H. G. Amers; "Road to the Isles," the great wartime favourite among the troops by M. Kennedy Fraser; Robert Burns' "Coming Thro' the Rye"; "Skye Boat Song" by A. C. McLeod and Sir H. Boulton; and the traditional tune, "Will Ye No Come Back?" popularised by Lady Nairne.

"Somewhere" Again

Butcher Mancunian Productions have a very sound motto. When they are on a good thing they stick to it, and, in the "Somewhere" series of comedies they have something that the exhibitor soon learned to appreciate as very sound box-office material.

The first picture they plan to produce in 1945 will be the fifth of the **Somewhere** series. It will again star Frank Randle, who has established a reputation as the man who can surmount the trials and tribulations of peace and war with laughable resource and imperturbability.

Kiss the Bride Good-bye, already Trade shown, and heavily booked, will be an early release. Pronounced by competent critics a comedy of brilliance, and outstanding merit, this picture is a musical comedy. It was directed by Paul Stein, who comes from Hollywood, where he built up a commanding record

Frank Randle who will again be starred by Butcher-Empire productions in a fifth comedy of the popular SOMEWHERE series which have proved an outstanding attraction at the box-office

With over 20 years' production experience on the Continent, in America and here, Stein knows all the tricks and gives his pictures a finish and punch that goes right over to every audience.

With these productions well in hand, Butcher's production staff are busily planning for the coming season, and F. W. Baker keeps an ever-watchful eye on new developments and the progress of budding talent. At Hammersmith he has a strong team of technicians, and a powerful combination of production talent is ever at work elsewhere in a constant supply of new material.

Sound Reputation

No survey of the field covered by F. W. Baker is complete without reference to Butcher's very soundly established reputation as a reliable source of a constant and varied supply of supporting features of useful length. In addition to the realms of fiction, the scientific field is constantly combed to contribute short subjects of infinite interest. Already a substantial number of subjects have already been exploited, or earmarked, for inclusion in this important and invaluable side of the 1945 programme.

One example of this is the feature **Boys of the Old Brigade.** Again founded upon a song, and one that rings out strongly despite the passing years, this picture is of particular value at the present time when the younger generation is so splendidly demonstrating its powers to maintain the traditions of our great fighting race.

Directed by S. Williamson, it is now nearing completion and depicts the life of the Pensioners at the Royal Hospital, Chelsea.

Only One Year Old Next Month . . . . But

EAGLE-LION HAVE CREATED A SENSATION IN THE TRADE FOR PRODUCT

EAGLE-LION DISTRIBUTORS, LTD., will not be one year old until February, but the time is appropriate to review what this new renting organisation has done in so short a period—and what it intends to do in the coming months of this year.

Eagle - Lion Distributors, Ltd., formed by Arthur Rank early in 1944, did not open its doors with the usual fanfare of loud trumpets—but it did open up with a very determined and fixed policy. Neither did the organisation trumpet proclaim its wares to the skies, preferring to let the pictures it distributed be their own best advertisement — which from box-office results on those already playing seems to have been a very sound policy.

The company was formed for a ery good and simple reason, and he reason is now apparent . . . hat is to sell the huge new ritish pictures coming out of the ank sponsored studios with lockwork regularity.

The Trade wondered what we eally had to offer. We have now hown them only part of our pro-ramme, but we feel with truth e have "delivered the British oods" in the manner which we t out to accomplish.

Smash Hit

We started off with a magnificent echnicolor picture — Noel oward's **This Happy Breed,** hich was a smash hit from the ord go. This was then followed ith a superb picture of real eauty—showing England on the reen as the country had never efore been shown, and within one onth presented the sensation, **he Way Ahead,** without any ques-on the finest picture showing the ritish soldiers at work and play t conceived.

Following hard on the heels of ese pictures Eagle-Lion then ought out an entirely different cture, again from Two Cities lms, **Mr. Emmanuel.** Here was picture of outstanding ability, th a theme which is uppermost everyone's mind the world over he cruelty of Germany, under e system which will eventually ing her downfall—which every-e hopes is not too far on the rizon now.

While on the subject of this pic-re, the Company in the U.S.A.—nited Artists, who have made a al for several of the Eagle-Lion ctures, think so highly of "Mr. mmanuel," they are putting this cture out as their first British ering to the exhibitors in erica.

Denham Auspices

The films mentioned so far have emanated from what might be termed Denham auspices; but Eagle-Lion Distributors are not limited to the distribution of pictures from Denham. Pictures of tremendous box-office calibre from the Gainsborough Studios have been shown, commencing with **Love Story,** which, now that it is playing, shows exhibitors that we also have another string to our bow of first-class product. This picture is playing to crowded houses all over the country, just the same as those from the Denham plant.

TEDDY 'CARR

Each particular production centre has its own "type," and that of Gainsborough Studios hits one immediately their pictures break on the screen—pictures of quality.

Escapists' Drama

Within a few weeks Eagle-Lion then showed a further picture from the same studios, **Madonna of the Seven Moons,** a smash hit from the time it broke on the screen.

Now, to show such a programme of pictures in so short a time by any distribution firm is no small matter in such a vast industry; but to crown all these amazing efforts in so short a time. 1944 did not go out without seeing a picture presented by Eagle-Lion which not only is a classic in its truest sense, but a picture which will do exactly what was said in the trade paper advertisements—that is "revolutionise motion picture entertainment"—"Henry V."

This presentation of Laurence Olivier's is a world sensation.

Nobody thought Shakespeare could be put on the screen to make ENTERTAINMENT, for many efforts had previously been made, and without doubt all had superb polish and all that counts in production but none had that magic word.

THE PRINCIPAL CRITICS AND THE PUBLIC HAVE ALL ACCLAIMED THIS FILM AS A TRULY BRITISH MASTERPIECE OF ALL THAT IS WHOLESOME AND GOOD, AND ONE THAT CONTAINS EVERY ESSENTIAL CHARACTERISTIC THAT MAKES ONE PROUD TO BE BRITISH—COUPLED WITH THE MOST IMPORTANT FACT OF ALL "PERFECT ENTERTAINMENT."

Shakespeare Pulls

"Box-office Capacity" and "House Full" boards are the answer to all who thought Shakespeare would not "go" on the screen. Again this comes from Two Cities Films.

So much for what has happened as far as Great Britain is concerned, but it would be as well to mention that E. T. Carr, in addition to organising this new distribution company—a tremendous feat taking into consideration all the many disadvantages we are up against—also found time to make a trip of 40,000 miles to India, Egypt, Spain and Portugal.

And now for a word or two about 1945. What are the prospects? As in 1944 we do not intend to show all our plans at once. Better by far to keep that "element of surprise" which has so far stood us in good stead—and is just as important for exhibitors, too. We can say, though, that while we have shown BIG pictures in 1944, we shall show even bigger ones in 1945, and our word is our own bond on that statement, too.

Pascal's Newest

Fast in the process of finishing is Gabriel Pascal's enormous Technicolor production of George Bernard Shaw's "Caesar and Cleopatra," with Claude Rains as Caesar and Vivien Leigh as Cleopatra. This picture, when it is finished, will have taken a whole year to make, yet when it is seen it will be said again, "Here is another picture that will mean progress to British picture production." I am not going to say anything about the picture, except that exactly the same thought, time and expenditure have been lavished on this as on others which have been seen through Eagle-Lion.

Following this gigantic production will come a picture with Africa as a background and directed by Thorold Dickenson, one of our most brilliant directorial brains, **Man of Two Worlds.** This picture, also in Technicolor, will have taken nearly a year to complete. The story is original in theme and conception.

To follow this will be **I Know Where I'm Going,** from Michael Powell and Emeric Pressburger. Here again is a tremendous subject, which will be carried out with the same efficiency as all pictures made by this team of experts.

After this picture will come one from a new and brilliant team of the younger set—Sidney Gilliatt and Frank Launder—**A Rake's Progress.** These two young fellows know every trick in the business and have "learned their craft"—which is a good thing for all producers to do.

Claude Rains as Julius Caesar in CAESAR AND CLEOPATRA

Much is expected from these two, and we shall not be disappointed, that is certain.

This review is, possibly, sufficient evidence that Eagle-Lion Distributors, Ltd., mean business, and big busines at that—not only in the home market, but also in all markets of the world, and nothing will shake those determining its policy from the very clear path upon which those administrators are treading.

STEADY, DEPENDABLE FLOW FROM BRITISH NATIONAL

★ Wisdom ★

THE PUBLIC HAS HAD ITS FILL OF WAR AND OF WAR PICTURES.

The trend of public taste is so obvious—or should be—as to need no further emphasis.

British National and Anglo-American, in full sympathy with the recent C.E.A. warning anticipated the change in public opinion some time ago.

Escapist themes, if you like. Entertainment at the Box Office is the name given to the product for these two companies.

Anglo-American Will Release Nothing "Underground"

A continuity of product that will ensure a regular and steady flow of outstanding features, variety in story and appeal, and, continuing a policy adopted two or three years back, pictures that have nothing to do with the war or the various underground movements. These are the main aims of British National in 1945.

A point that cannot be too strongly stressed is that Anglo-American and British National are probably alone in the British Industry in guaranteeing a regular and consistent supply of dependable product made by men with a knowledge, gained by years of experience in the Industry, of what the public needs.

While many producers continue with a snobbish and spasmodic policy of features made chiefly for the West End and the highbrow critics, British National is attempting, and succeeding, in making subjects that the great mass of picturegoers will enjoy, pictures that will appeal in all parts of the country.

Country Idyll

"Strawberry Roan," for instance, should have a universal appeal, for it fulfils the demand that England be put on the screen. Although a screen version of A. G. Street's novel of Wiltshire life is not just a picture of farm life, but a romance between a farmer and a cabaret girl. While there are many lovely English exteriors, much of the action takes place in a cabaret and the story is concerned with the adventures of a dance hostess who suddenly finds herself away from the bright lights and settled down on a farm.

It is the first subject to star Bill Hartnell, who made such a hit as the sergeant in "Way Ahead," while another new star is lovely Carol Raye, making her screen début in the picture as the dancing girl. Walter Fitzgerald, who appeared in "San Demetrio," Sophie Stewart and John Ruddock are other well-known players in the picture. Much of the comedy —and there is plenty—is supplied by Wylie Watson.

Maurice Elvey directed and Elizabeth Baron adapted the story to the screen. This pair have been associated with such hits as "Salute John Citizen," "The Gentle Sex" and "The Lamp Still Burns," set themselves a high standard with those offerings, but the standard has been more than maintained in "Strawberry Roan."

The World Owes Me a Living is taken from the novel by John Llewellyn Rhys, which deals with the adventures of the intrepid band of airmen who enjoyed a hazardous peace, creating new records to the Cape, Japan or Timbuctoo; the men who for 5s. took you on those peace-time trips during your summer holidays and who ran the flying circuses and risked death for a few shillings, in crates that were mostly held together with pieces of string. It is a picture with romance as well as thrills and comedy as well as pathos. It has a grand acting cast of box-office names; it is lavishly mounted, and it is entertainment that offers patrons something new and refreshing in story and appeal. The cast is headed by David Farrar, Jack Barker, John Laurie, Jack Livesey, Judy Campbell and Sonia Dresdel.

Vernon Sewell, one of our most promising directors, who directed will be remembered for his work on "The Silver Fleet."

Loyal Heart is probably one of the most interesting pictures yet attempted in this country. It is the first all exterior feature to be made here. A company comprising Percy Marmont, his daughter Patricia, Harry Welchman, Eleanor Hallam, Sydney Bromley and Beckett Bould have been working up in the wilds of Cumberland since last May appearing in this story of rivalry between two sheep farmers.

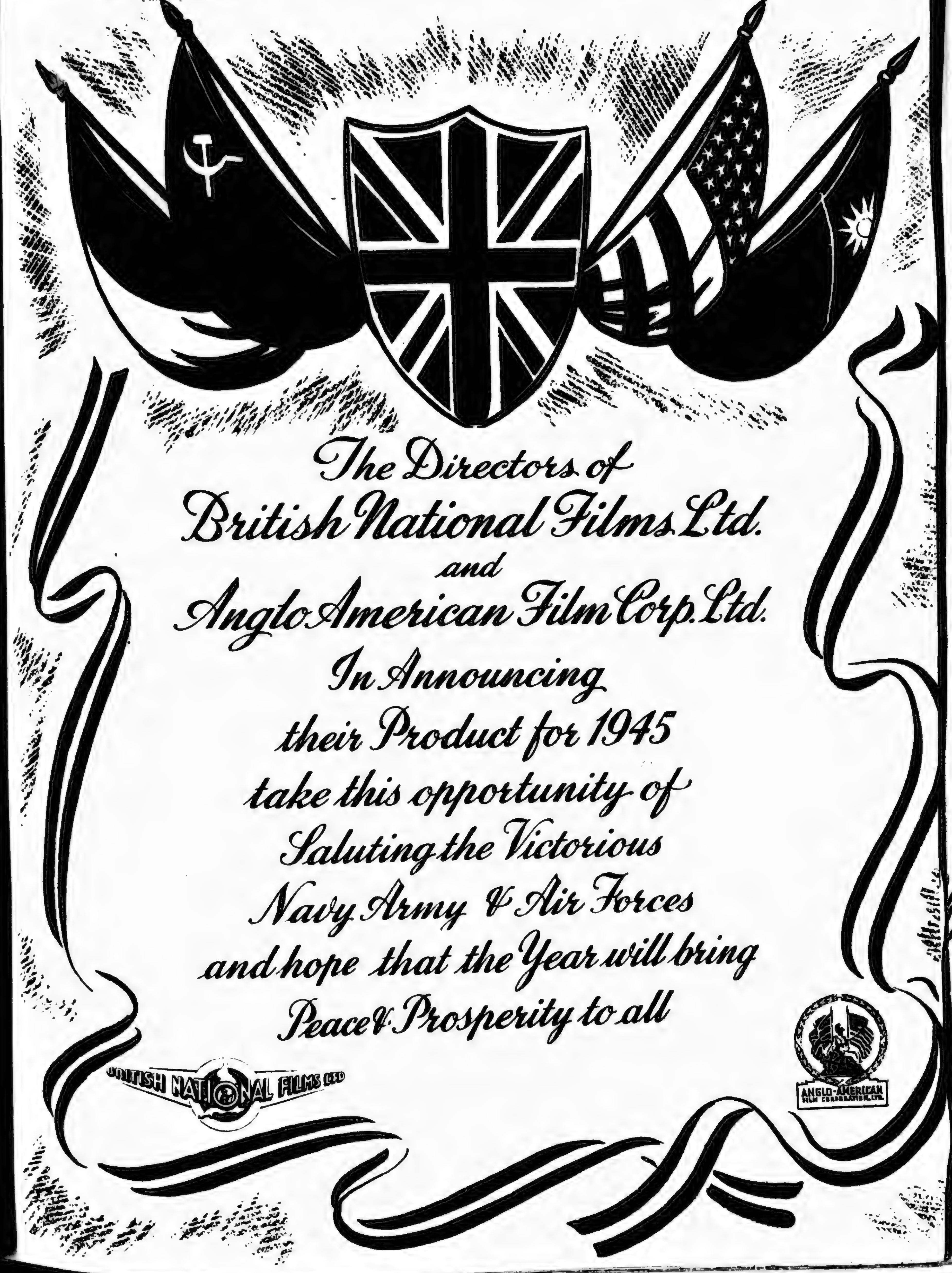
Carol Raye and Billy Hartnell in British National's film version of the A. G. Street novel STRAWBERRY ROAN (Anglo-American).

"Loyal Heart"

A clever sheepdog, "Fleet," has the chief part in the film, but the real star is the Cumberland scenery. "Lassie Come Home" is an excellent criterion for the success of "Loyal Heart," because while the former was filmed in Hollywood, the latter is the real thing photographed in those lakeland beauty spots known to countless thousands of holiday makers all over the country. It should be a great attraction for those tired thousands who, because of the war, have been pretending to enjoy their "Holidays at Home."

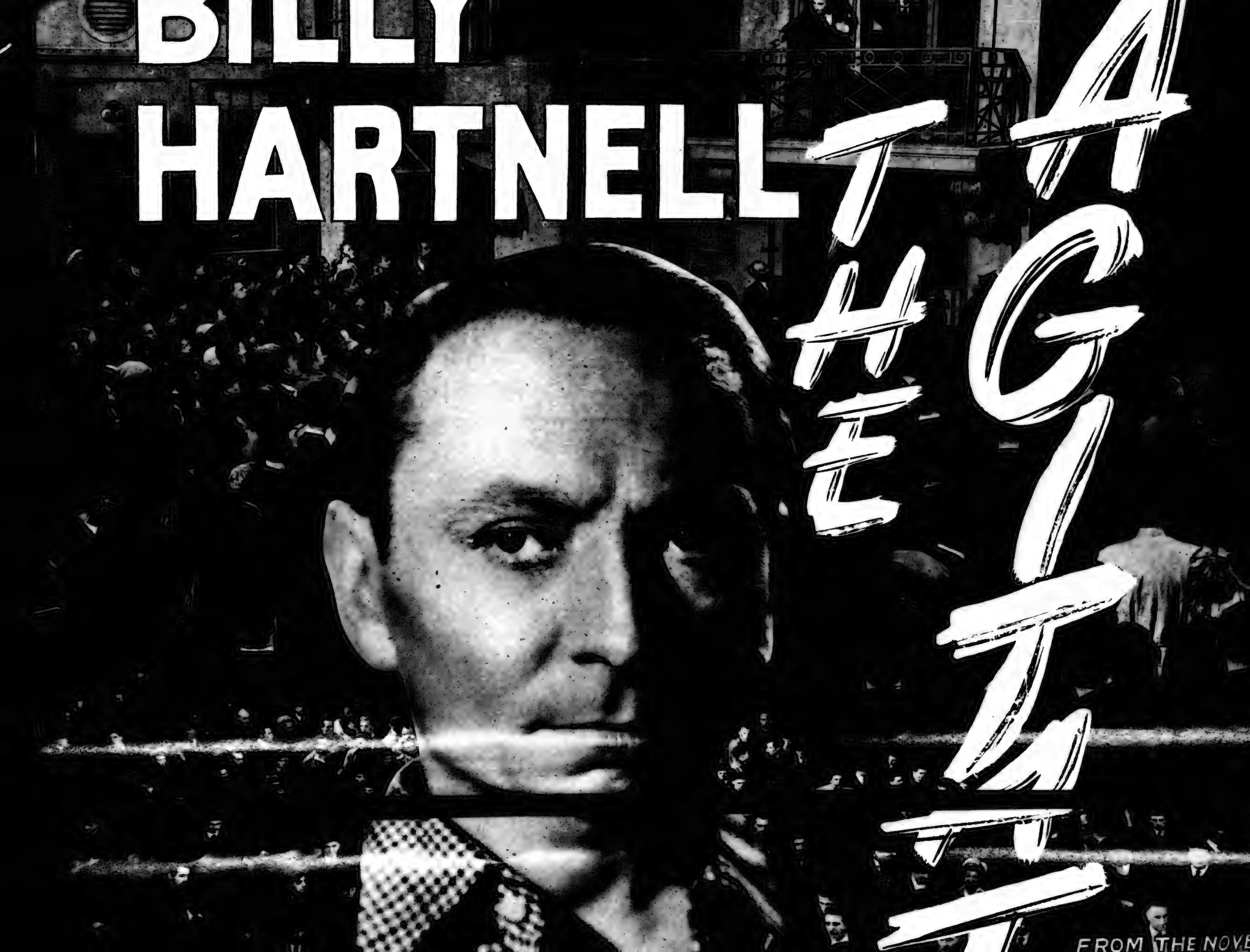
The Agitator, from W. Riley's "Peter Pettinger," tells of the romance between a truculent young factory employee, played by Billy Hartnell, and Mary Morris, who last appeared for British National in "Pimpernel Smith." There is, too, a notable cast that includes Frederick Leister, J. H. Roberts, John Laurie, Cathleen Nesbitt, Joyce Heron, George Carney, Edward Rigby, Cyril Smith, Vincent Holman, Beatrice Varley, Moria Lister and Moore Marriott. Hartnell, as "Peter," believes he could run the factory better than the boss. To his consternation he finds that when the guv'nor dies he has left him the works in his will. His attempts to run it

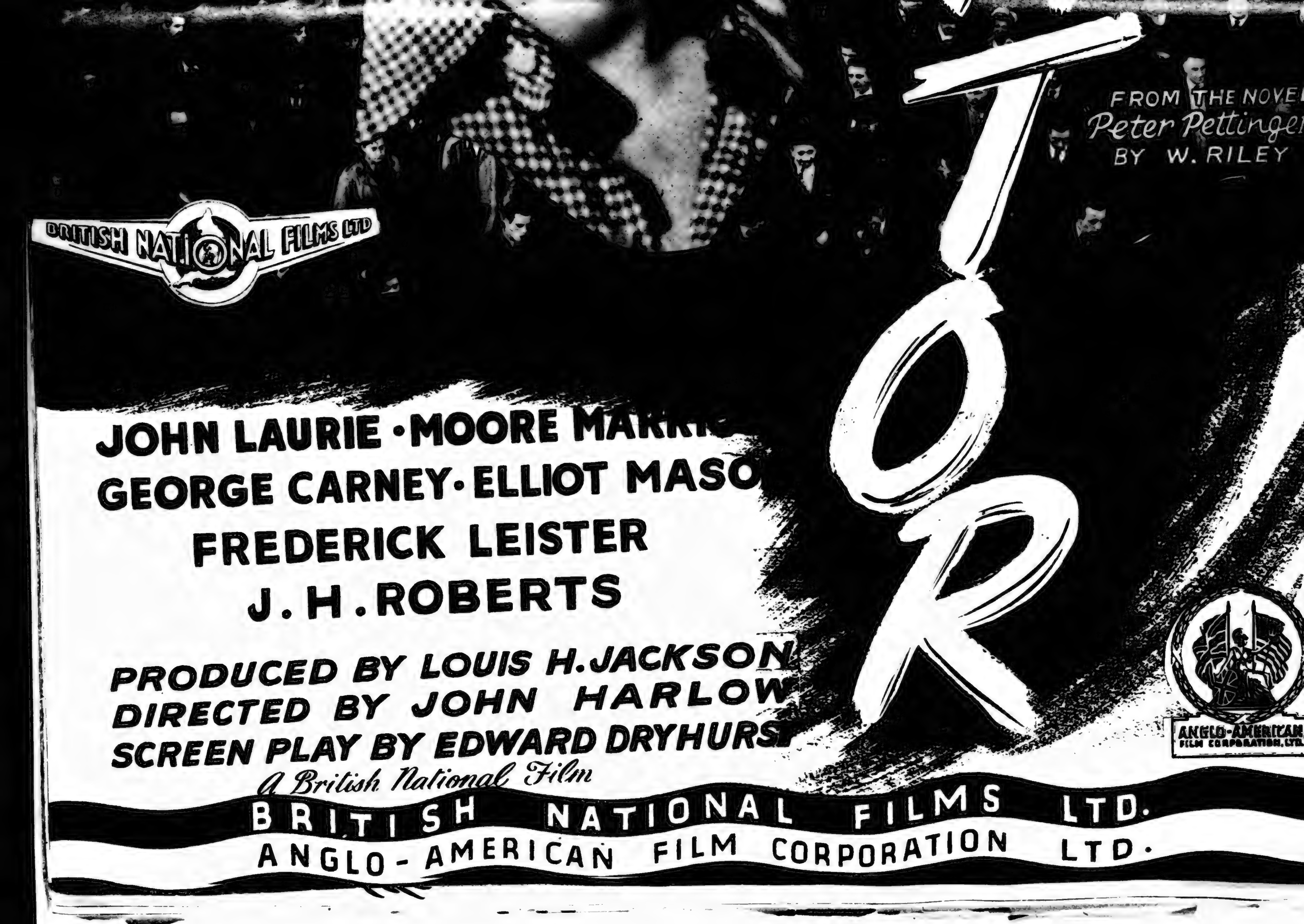
Continued on page 123



The Directors of
British National Films Ltd.
and
Anglo American Film Corp. Ltd.
In Announcing
their Product for 1945
take this opportunity of
Saluting the Victorious
Navy Army & Air Forces
and hope that the Year will bring
Peace & Prosperity to all

BRITISH NATIONAL FILMS LTD
ANGLO-AMERICAN FILM CORPORATION, LTD.


BILLY
HARTNELL
THE
AGITAT
FROM THE NOV



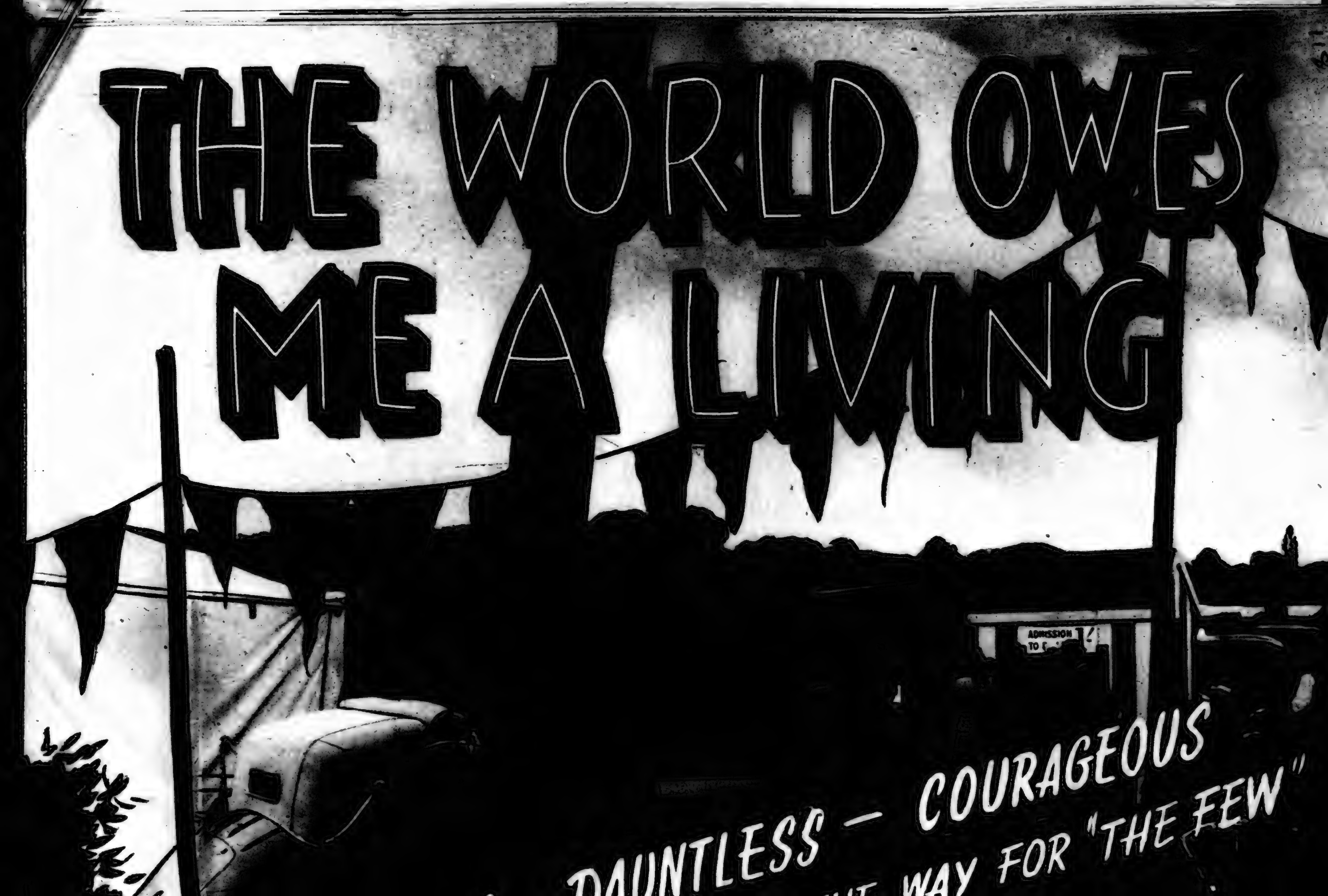
FROM THE NOVEL
Peter Pettinger
BY W. RILEY

JOHN LAURIE · MOORE MARRI
GEORGE CARNEY · ELLIOT MASO
FREDERICK LEISTER
J. H. ROBERTS

PRODUCED BY LOUIS H. JACKSON
DIRECTED BY JOHN HARLOW
SCREEN PLAY BY EDWARD DRYHURS

A British National Film

BRITISH NATIONAL FILMS LTD.
ANGLO-AMERICAN FILM CORPORATION LTD.


THE WORLD OWES
ME A LIVING
ADMISSION 1/
TO
DAUNTLESS — COURAGEOUS
WAY FOR "THE FEW"

DAVID FARRAR
JUDY CAMPBELL
SONIA DRESDEL
JACK LIVESEY
JACK BARKER
JOHN LAURIE
ANTHONY HAWTREY

PRODUCED BY LOUIS H. JACKSON

DIRECTED BY VERNON SEWELL

ADAPTED FROM THE NOVEL BY JOHN LLEWELYN RHYS

A British National Film

BRITISH NATIONAL FILMS LTD.
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BRITISH NATIONAL FILMS LTD
ANGLO-AMERICAN FILM CORPORATION, LTD.

flash across the screen like a
breath of fresh air

ANGLO-AMERICAN FILM CORPORATION, LTD.

NOW BOOKING

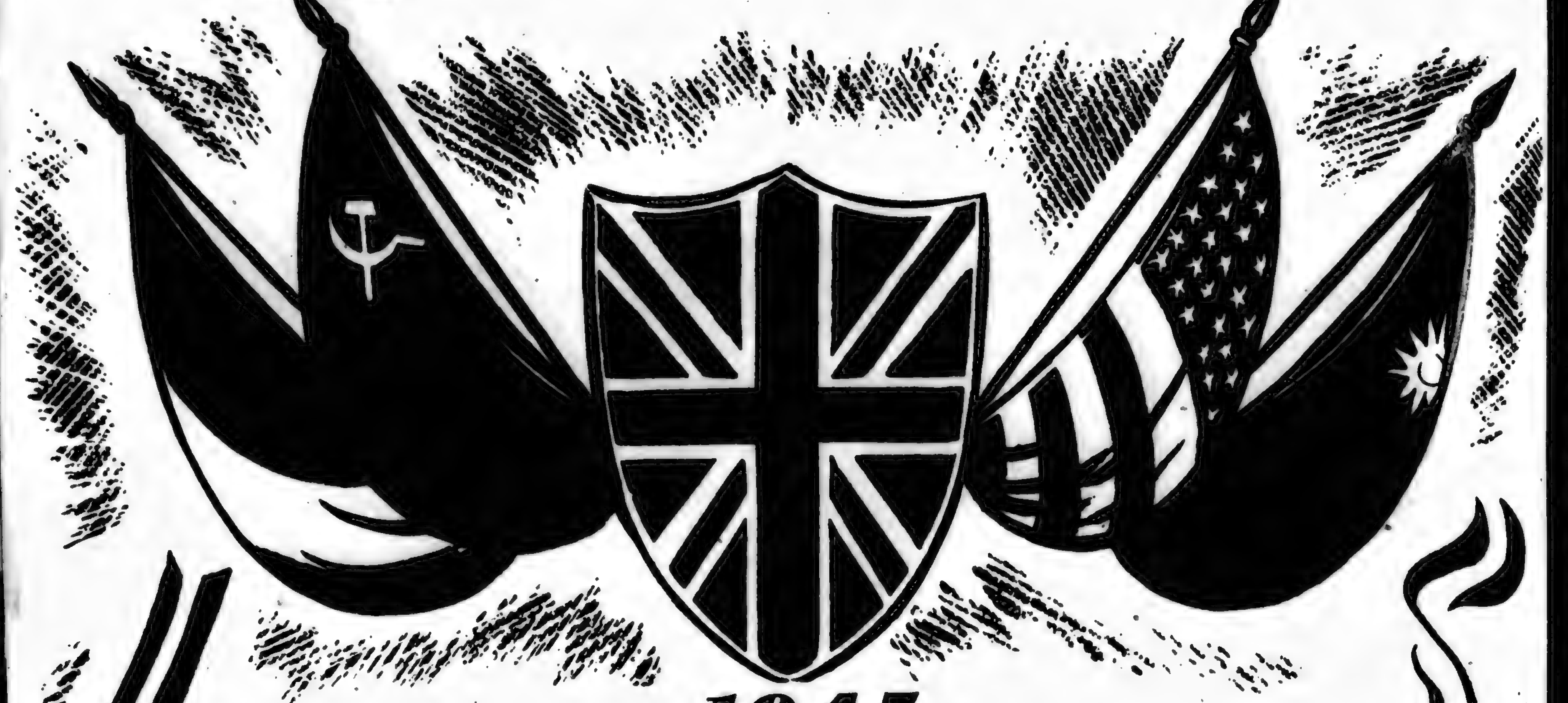
PRODUCED BY
LOUIS H. JACKSON

BRITISH NATIONAL FILMS LTD

BILLY HARTNELL · CAROLE RAYE · Walter FITZGERALD
SOPHIE STEWART · JOHN RUDDOCK · WYLIE WATSON

Directed by MAURICE ELVEY — Screen Play by ELIZABETH BARON

BRITISH NATIONAL FILMS LTD.
ANGLO-AMERICAN FILM CORPORATION LTD.



1945

This year we are setting ourselves a new high standard and have backed our promises in a practical manner with

THE AGITATOR **THE WORLD OWES ME A LIVING**

STRAWBERRY ROAN

JACKIE HUNTER
— IN —
DON CHICAGO
WITH
MONSEWER EDDIE GRAY

PERCY MARMONT & HARRY WELCHMAN
— IN —
LOYAL HEART
WITH
FLEET, The Wonder Dog

The Great Musical Sensation
LISBON STORY
With ALL-STAR CAST

ARTHUR LUCAN & KITTY McSHANE
— IN —
OLD MOTHER RILEY AT HOME

An Uproarious Comedy of Two Ghosts
NO NIGHTINGALES

CAROL RAYE
— IN —
WHEN YOU COME HOME DEAR
FOUNDED ON THE FAMOUS SONG

In these you have a sample of the type of Box-Office Attractions we will strive to achieve and excel during 1945.

BRITISH NATIONAL = ANGLO-AMERICAN

THE DEPENDABLE INDEPENDENTS

BRITISH NATIONAL FILMS LTD

ANGLO-AMERICAN
FILM CORPORATION, LTD.

British National's Continuity Policy

Dorothy McGuire and James Dunn star with many others in 20th Century-Fox's dramatisation of Betty Smith's A TREE GROWS IN BROOKLYN

ontinued from page 114

ealistic lines fail and he nearly es his girl as well as almost ining the business before things rk out right. The story, though usual, hardly conveys the mour and the drama of this tale Yorkshire working men.

John Harlow directed and the cture is said to be an even better m of the working classes than Love on the Dole." It was apted to the screen by Edward ryhurst.

angsters Here

In **Don Chicago** is Jackie Hunter, ho got such a big hand for his ork in "Give Me the Stars." ollowing that subject British ational immediately started looking round for a picture in which he uld be starred, and in this medy by Robert Bechhofer they lieve they have found a comedy orthy of his talents. Co-starring "Monsewer" Eddie Gray, one the funniest men in vaudeville. amorous Phyllis Dixey, currently arring in "Peek a Boo" at the hitehall Theatre, London, makes er film début in the picture. ylie Watson, Claude Allister, llen Pollock and Joyce Heron are few of the others who will be en in this uproarious attempt to ngsterise London.

Old Mother Riley at Home is an tstanding and original story hich should be very much perior to previous Lucan and cShane efforts because the man ho is writing it is Ralph Temple, ell-known novelist, whose latest ok, "Cuckoo Time," has resulted him being acclaimed as Britain's new national humourt." Oswald Mitchell is directing.

All-Star Cast

When You Come Home is a reen version of the famous song ow being put into filmic form. arol Raye is the only artiste so r fixed for the picture, but it is lanned to feature a really tip-top ast. Past experience shows that reen versions of popular songs st cannot go wrong, but mostly ey have been cheap subjects. his one will be on much more mbitious lines than anything of s kind previously attempted, and with a good story an outstanding cast and a title so universally known it looks pretty much of a box-office certainty.

Portrait of a Lady was adapted to the screen by Jack Whittingham. The story concerns a girl whose ambition drives her on and on so that a few wrecked lives mean very little to her. It is an intensely dramatic theme with a couple of great acting parts for the girl and the boss she eventually marries. It promises to be a picture outstandingly dramatic with a cast that will guarantee memorable performances and unforgettable box-office returns.

Best Seller Filmed

Eddie Dryhurst is hard at it in **Family Portrait**, putting on a screen version of Thomas Armstrong's best seller, "The Crowthers of Bankdam," on the screen. The action is played out against a background of the Yorkshire woollen industry and is the story of a family, of their rise to power and wealth, and the effect for good or bad of the power and wealth on the various members of the Crowther's clan. The book is one of the outstanding literary successes of recent years, and the way British National plans to handle the film it should duplicate its literary success on the screen.

Lisbon Story, George Black's most successful musical, drew all London to the Hippodrome when it was playing there and is now repeating its success at the Stoll Opera House. The song hits from the play are world famous and include "Pedro the Fisherman," "We Must Never Say Goodbye" and "Some Day We shall Meet Again." Because of its importance it is planned to make it on a lavish scale in which no effort or expense will be spared to ensure that as a screen record-breaker it will in no way lag behind the reputation it enjoyed as a theatrical box-office sensation.

Unique Comedy

No Nightingales is a most unusual comedy. Caryl Brahms and S. J. Simons wrote this hilarious story about a couple of kindly ghosts who haunt a house in Berkeley Square. It should certainly make a riotous farce on the lines of "The Ghost Goes West." Plans are to star two celebrated British stars as the genial ghosts, whose hilarious hauntings promise a comedy as sensational as it is unusual.

The success of "Meet Sexton Blake" makes it obvious that another adventure should get going at the earliest possible date and, of course, David Farrar, who acquitted himself so well in the first one, will again play "Blake."

A pastoral scene from British National's outdoor picture LOYAL HEART, which features Percy Marmont, Patricia Marmont and Harry Welchman (Anglo-American)

BIG YEAR FOR RENOWN

Very Good British Quota Advised

ALTHOUGH 1944 was the biggest year in Renown's history, James G. Minter, managing director of Renown Pictures Corporation, Limited, states that 1945 will surpass all records of the company for product.

It is anticipated that not less than 30 feature pictures will be distributed during the year. These will include 20 British and American revivals and not less than ten new British features.

Renown's 1945 programme commences with **High Command**, which features the best box-office bet of to-day, James Mason, Lionel Atwill, and Lucie Mannheim.

Immediately following will be **Roadshow**, the great American comedy, starring Carole Landis, John Hubbard and Adolphe Menjou.

The next to be screened will be **Captain Caution**, a drama of the high seas, which features Victor Mature, Bruce Cabot, Louise Platt, Leo Carrillo, and Alan Ladd. This seafaring story, with its roaring action of battles on the high seas, the smashing action of two vessels fighting for supremacy, is unfolded with terrific impact

The fourth picture to follow will be **Elephants Never Forget**, which features Oliver Hardy, Harry Langdon Billie Burke, June Lang, Jean Parker and Alice Brady. This is a Hal Roach comedy revival.

In addition to the above features. Renown have two first-class Edgar Wallace thrillers, which, as all exhibitors will know, are box-office meat.

The first is **The Gaunt Strangers**, which features Wilfrid Lawson, Patricia Roc, Sonnie Hale, John Longdon and Patrick Barr, and is based on the well-known story, "The Ringer."

The next Edgar Wallace thriller is **The Missing Million**, with Linden Travers, John Warwick and John Stuart. This exhibitors' feature quota picture tells the story of murder, blackmail and death in the night, which needs small description.

Perhaps the finest feature prospect for Renown for 1945 is "Hara-Hiri," which has such tremendous box-office stars as Charles Boyer, Merle Oberon and John Loder. This modernised version of "The Battle," with American commentary and scenes added thereto, tells the story of the Jap menace.

In addition to the features already lined up, negotiations are being concluded for 14 other British and American features to substantially increase the great programme by Renown in 1945.

The company is embarking upon a programme of British features and not less than ten British exhibitors' feature quota pictures will be made.

First on the schedule is **Animal Wonderland**, a "conversation piece" on wild animals, prepared and written by F. Ratcliffe-Holmes, the release date of which is fixed for February 19, 1945.

Following upon this with even a more varied, and perhaps more interesting subject, is **Denizens of the Wild**, which deals with peculiar oddities and extra-

Continued at foot of column 3

Continued from column 4

ordinary natural characteristics that exist in wild animals.

Preparations are now in progress for a picture based on the story of "Punch and Judy."

Another subject nearing completion is **Sporting Life**, which all dog lovers will thrill to see. The feature shows methods of breeding and training many types of dogs—greyhounds, coursers, hunters in every branch of their daily lives, and this open-air subject will be loved by everybody.

Your Champagne Dates for

1945

January 1
Old Acquaintance
January 29
Shine On, Harvest Moon
February 12 . . . Janie
March 12
The Constant Nymph
March 26
Arsenic and Old Lace

And th

HEDY LAMARR, PAUL HENRE

THE CON

WALTER BRENNAN AND LAUREN B

HAVE NO

BETTE DAVIS, CLAUDE RA

MR. S

JACK BENNY, ALEXIS SMITH, DOLORES MORAN, ALLYN JOSLYN, REGINA

HORN BLOWS AT

HENRY HULL, WILLIAM PRINCE

BURMA

ROSALIND RUSSELL, JACK CARSON, ROBERT HUTTON, JEA

ROUGHLY SPE

Celebrate the Great Days of 1945 wit

— — picture after picture that will surpass
any [redacted]

NEY GREENSTREET, PETER LORRE,

IRATORS

HUMPHREY BOGART IN ERNEST HEMINGWAY'S

TO HAVE AND

GREATEST ENTERTAINMENT IN THE HISTORY OF SHOW BUSINESS

HOLLYWOOD CANTEEN

LTER ABEL

FFINGTON

ANN SHERIDAN, ALEXIS SMITH, JACK CARSON,

DOUGHGIRLS

DINER

IDNIGHT

ERROL FLYNN, JAMES BROWN. GEORGE TOBIAS,

OBJECTIVE

VAN

KING

BARBARA STANWYCK, GEORGE BRENT, WARNER ANDERSON, EVE ARDEN

MY REPUTATION

Great Shows from **WARNER BROS.**

WARNERS OFFER ONLY 18 BUT THEY ARE BASED ON BOX-OFFICE PULL

Quality, NOT Quantity

THE Product Pool established by Warner Bros. to ensure a supply of major pictures, no matter how deeply war-service demands might have cut into the Industry's manpower and resources, is being opened this year.

Filmed with full concentration on star and story values, this reserve of completed attractions will be drawn on for several of the company's outstanding releases for 1945. Others will come from the 79 stage successes and best-selling novels acquired for current and future production at Burbank Studios, where the talent roster has risen to a new high of 25 contact stars, 56 featured players, and 30 of the best-known producers and directors.

As in 1944, Warners will distribute 17 or 18 top-grade pictures during 1945, with every expectation of setting a fresh record for the year's operations, based not on the number of productions, but the increased BOX-OFFICE STRENGTH they have been able to inject into each.

OF the five pictures already Trade shown for 1945, **Old Acquaintance** has proved the most successful Bette Davis picture to date, passing "Now, Voyager" by a wide margin at the box-office, both in the West End and at all provincial pre-releases.

Following it at Warner Theatre, Leicester Square, as the Christmas holiday attraction of warmth and colour, **Shine On, Harvest Moon** has successfully presented the life story of Nora Bayes in the "Yankee Doodle Dandy" style.

The three others for the early months are **Janie**, the Broadway comedy introducing Joyce Reynolds; **The Constant Nymph**, starring Charles Boyer, Joan Fontaine and Alexis Smith; and the long-awaited **Arsenic And Old Lace**, starring Cary Grant, directed by Frank Capra.

Bette Davis and Claude Rains Score

Two more Bette Davis pictures are available for 1945. The first is **Mr. Skeffington,** from the novel by "Elizabeth," with Claude Rains, Walter Abel, Richard Waring, George Coulouris, Marjorie Riordan, Robert Shayne and John Alexander.

Warners assigned top-ranking director Vincent Sherman to it and brought high production values to the story of a woman clinging vainly to her youthful allure long after it is past, torturing herself with an ambition to bring all men to her feet.

Jack Benny and Alexis Smith head a fine company of comedians in THE HORN BLOWS AT MIDNIGHT, for Warner Bros.

She breaks the heart of her husband, Claude Rains, and a Nazi concentration camp completes the physical wreck of what was once a man. The picture, given a high sophisticated polish, provides Miss Davis and Claude Rains with some of the tensest dramatic moments in their screen careers.

The second from Bette Davis is Emlyn Williams' play **The Corn is Green.** Irving Rapper, who made the memorable "Now, Voyager," directs, and Warners have gone to the London and New York stages for Welsh actors, and even down to the minutest detail for Welsh musicians, chorus masters and elocution teachers to give authenticity to a story as moving and

Continued at foot of next Column

powerful as any Williams has written.

Among the stage and screen talent drawn upon to support Miss Davis are Rhys Williams from the Broadway production, John Dall, Joan Lorring, Nigel Bruce, Mildred Dunnock, Gwenyth Hughes, Brandon Hurst and Thomas Louden.

High among the releases during the year will be the 38-star production of **Hollywood Canteen**, containing all the top-ranking Warner names and many from other studios playing real life parts in the canteen founded by Bette Davis, John Garfield and Ann Sheridan. Two sergeants home from New Guinea on short leave in Hollywood visit the canteen and meet such famous people as Barbara Stanwyck, Joan Crawford, Bette Davis, Ida Lupino, Joan Leslie, Julie Bishop, Eleanor Parker, Faye Emerson, Joyce Reynolds, Paul Henreid, John Garfield, Jack Benny, Alan Hale and Helmut Dantine. In addition, there are Jimmy Dorsey and his band, Carmen Cavallaro and orchestra, Louis Armstrong and his band and three novelty singing acts among the night-club top liners, in the picture. Delmar Daves, who wrote the original screen play, also directs for producer Alex Gottlieb.

Humphrey Bogart contributes two to the programme. In **To Have and Have Not** the new discovery Lauren Bacall, makes her debut. The producer-director Howard Hawks, realising the potentialities of Miss Cacall, subordinates the gunplay of Ernest Hemingway's story to creating an electric mood between Bogart and the girl, and it is here that the dramatic lightning crackles against a picturesque background of the French island of Martinique when Bogart, tough skipper of a motor boat to hire to the highest bidder, finally lands himself in the intrigues of the Vichy governors. The picture is set in the mould of "Casablanca," and a strong supporting cast in-

Continued on page 131

CRITICS OF NEW POLICY ANSWERED

By Max Milder

"WHEN Jack L. Warner decided on a policy of conserving talent and cutting down production, he anticipated—and got—a barrage of criticism from those sections of the Trade which to-day would be the first to protest if he reverted to the old idea of turning out more and more pictures simply because he was committed to a pre-announced schedule," says Max Milder.

"Not for some time now have Warners worked to a schedule of so many pictures a year.

"The plan is—if a picture deserves to be made, we will make it!

"One important result is closer co-operation between producer and stars. Artists of the calibre of Bette Davis, Humphrey Bogart and Ida Lupino are increasing their drawing-power with each production because it has been built around the capabilities of the star, and not simply made to fulfil a contract.

"Conserving talent has also meant exploiting new talent. While this policy has operated we have seen Alexis Smith and Joan Leslie attain star status.

Hedy Lamarr and Paul Henreid make a romantic team in THE MASK OF DIMITRIOS (Warner).

"Post-war headliners will certainly include Eleanor Parker, Jean Sullivan, Joyce Reynolds and Dolores Moran, who make definite advances in the 1945 programme.

"Principal of the newcomers, who has not yet been seen by the Trade here, is, of course, Lauren Bacall. Appearing opposite Humphrey Bogart in 'To Have And Have Not,' she has aroused more interest and speculation in America than any other player since Garbo and Dietrich made their debuts.

"The past three seasons have given Warner Bros. a far higher percentage of hits than any previous period in our history because we are concentrating money, time and talent on material that our show-sense tells us is right.

"The wisdom of it is endorsed by the general reduction of schedules major producers have decided on."

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1944 HAVE BROKEN BOX OFFICE
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1945

HENRY V IN TECHNICOLOR . . . .

MADONNA OF THE SEVEN MOONS . . . .

CÆSAR AND CLEOPATRA IN TECHNICOLOR

MAN OF TWO WORLDS . IN TECHNICOLOR

I KNOW WHERE I'M GOING

A RAKE'S PROGRESS . . .

A PLACE OF ONE'S OWN

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IN 1944 WE PRESENTED EXHIBITORS—
THE WORLD OVER WITH
MAGNIFICENT BRITISH PICTURES.

IN 1945 WE PROMISE TO PRESENT EVEN
GREATER BRITISH PICTURES TO
WORLD AUDIENCES.

Warners Concentrate on Stars, Stories

Another brilliant performance is given by Bette Davis as the fading Society butterfly in MR. SKEFFINGTON, to be presented by Warner Bros. Claude Rains is equally noteworthy in the name part

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udes Walter Brennan, Dolores oran (first seen in "Old Ac- naintance"). and Hoagy Car- ichael.

Subtle hair-raising suspense sur unds Bogart in his second cture, **Conflict**, a psychological urder mystery. Alexis Smith tes full star ranking in this film ter her work in "The Constant ymph." That old specialist in e sinister, Sydney Greenstreet, nd Rose Hobart have featured arts. Bernhardt directed for illiam Jacobs, producer of a eries of Warner thrillers.

Given the assignment of develop- g the Bogart-Bacall combination llowing the success of "To Have nd Have Not," Howard Hawks as now gone into production at urbank with **The Big Sleep.** Also production is the first Sydney reenstreet starrer, **The Fat Man,** original written for the 20-stone enace by Jerry Wald.

Stars of international reputation and box-office pulling power have joined the Warner banner for 1945, among them Barbara Stanwyck, Rosalind Russell and Hedy Lamarr. Miss Lamarr's first picture, "The Conspirators," directed by Jean Negulesco, who made "The Mask of Dimitrios," is another story of intrigue, conspiracy and sudden death in wartime Lisbon.

Paul Henreid, who is now being eveloped as a dramatic actor as ell as a romantic player, co-stars ith Miss Lamarr, and the billing so presents those three popular reen conspirators, Sydney Green- reet, Peter Lorre and Victor rancen. The story contains all e ingredients of fascinating and rilling entertainment, and it is o surprise that Warner studios hould have filmed it in the pat- rn of the successes begun by Casablanca."

Following this, Negulesco has een assigned to direct the best- eller **Nobody Lives Forever**, the or of post-Capone gangsterdom n Chicago, a thriller of the old un-battle type in a new environ- ent. John Garfield, Geraldine itzgerald, Faye Emerson, Walter rennan, George Coulouris, George obias and Robert Shayne are the p names.

Rosalind Russell's first starrer under her long-term contract will be **Roughly Speaking,** a powerful human document of a woman's ambition for herself, her husband and her children. Miss Russell gives to the part the dramatic intensity and the polish which have made her pictures outstanding. The importance of the story is such that the studio assigned Academy Award winner Michael Curtiz to direct and Henry Blanke to produce. The cast includes Jack Carson, Donald Woods, Alan Hale, Craig Stevens and a dozen other well-known players.

Barbara Stanwyck's first Warner picture teams her with George Brent, and provides a wide canvas against which she can display the bright sophisticated talent with which cinemagoers have always identified Stanwyck picture. Direction is by Curtis Bernhardt, production by Henry Blanke, and the cast is headed by Lucile Watson, Warner Anderson, Zachary Scott, Eve Arden and John Ridgely. Miss Stanwyck is currently at work on **Christmas in Connecticut,** with Denis Morgan and Sydney Greenstreet.

Four glamour girls, wearing expensive dresses as only they can, form a team in one of the major comedies for this season, **The Doughgirls.** Warners have brought together from its star roster Ann Sheridan, Alexis Smith, Jane Wyman and Irene Manning, throwing into this maelstrom of beauty Jack Carson, Charles Ruggles, Alan Mowbray, Craig Stevens and John Ridgely. It is a slick escapist comedy of present-day Washington, from the play which ran for a year on Broadway. Mark Hellinger, Warner producer, has brought its highlights vividly to the screen under James V. Kern's direction.

Comedy is also the key-note of the new Ida Lupino picture, **Fillar to Post,** from another stage hit of the recent Broadway season. Here Warners has rung the changes on all the hilarious situations usual in comedies, the unmarried couple posing as man and wife in order to get accommodation, the army camp which comes to town, a town in the middle of a wartime oil boom, and given the picture a cast which can carry off these plot-twists with credulity as well as a high spirit of humour. Sydney Greenstreet forsakes his bad man rôle; William Prince supplies the romantic interest; Johnny Mitchell, Julie Bishop, Barbara Brown and Stuart Erwin complete the cast.

A strong group of comedians support Jack Benny in the type of story which suits his particular form of lunacy. **The Horn Blows at Midnight** presents him as an angel sent to clean up the world's chaos by a blast of his trumpet. When gangsters steal the horn and Benny has nothing to blow, the situations traverse the entire crazy orbit. Raoul Walsh directs for producer Mark Hellinger, whose principals include Alexis Smith, Dolores Moran, Guy Kibbee, John Alexander and Reginald Gardiner.

Walsh Directs Flynn Again

Warner's flair for topical showmanship and sense of timing have brought forth another picture with front-page settings. This is Errol Flynn's **Objective, Burma,** located where General Stilwell's army and the previously "forgotten" British Fourteenth Army have come to death grips with the Japanese. Raoul Walsh, famous for his handling of Flynn pictures and the action he packs into them, again directs the star in strong adventure stuff. James Brown, Warner Anderson, William Prince, George Tobias and Henry Hull form a rough-and-tumble team of jungle fighters.

To follow "Objective, Burma," Flynn will make **San Antonio,** an ambitious Technicolor production in the series of pioneering epics that has already provided "Dodge City" and "Virginia City." Alexis Smith, S. Z. Sakall, Victor Francen, John Alvin, John Litel, Florence Bates and Robert Barratt have important rôles under David Butler's direction.

A vigorous cast has been assembled for Col. Robert Lee Scott's exciting autobiography, **God is My Co-Pilot,** a panorama of aerial adventure climaxing on his amazing exploits with General Chennault's forces in the Pacific Zone. Dennis Morgan stars as Col. Scott, supported by Raymond Massey, Andrea King, Alan Hale, Donald Woods, John Ridgely, Dane Clark and twelve other leading men.

Dennis Morgan also has a production that begins at the other end of the war against the Japs—in the Aleutians, where weary troops suddenly learn they are going home. From the fog-bound islands of the north **The Very Thought of You** switches to the sunny lands of the sweater girls. There the story seeks to solve the problems of wives who have been left behind in loneliness or idleness, and develops a theme full of talking-points for audiences to-day.

Eleanor Parker, who leaped to stardom in "Between Two Worlds," and Dane Clark play opposite Morgan,, with provocative Faye Emerson and William Prince among the featured players. Direction is by Delmar Daves.

New Version of "Petrified Forest"

Men Without Destiny is a new version of Robert Sherwood's play and former Warner screen classic, "The Petrified Forest." The original will be remembered by the Trade as the picture which introduced Humphrey Bogart to the screen and set the seal on the reputations of Bette Davis and Leslie Howard. Now Warners have chosen some promising newcomers on the contract list. Jean Sullivan, who first appeared with Errol Flynn in "Uncertain Glory," plays the Bette Davis part; Philip Dorn and Helmut Dantine have the Howard and Bogart rôles; and the cast is highlighted by Irene Manning, Alan Hale and Bill Kennedy. Edward A. Blatt, who made "Between Two Worlds," is directing.

The early list of 1945 product will probably be supplemented by the Arrowhead pictures to be made by Mervyn LeRoy, whose return to Burbank results from Jack L. Warner's determination to build his production personnel to the same strength as his star and story line-up. LeRoy's past Warner record includes "Little Caesar," "Anthony Adverse" and "I am a Fugitive from a Chain Gang"; while more recently he has scored with "Random Harvest," and "Madame Curie" for M-G-M.

Stars under contract are Bette Davis, Ann Sheridan, Barbara Stanwyck, Rosalind Russell, Alexis Smith, Ida Lupino, Irene Manning, Geraldine Fitzgerald, Olivia de Havilland, Joan Crawford, Joyce Reynolds, Jane Wyman, Priscilla Lane, Joan Leslie, Eleanor Parker, Nancy Colman, Humphrey Bogart, Errol Flynn, John Garfield, Sydney Greenstreet, Dennis Morgan, Paul Henreid, Jack Carson, Jack Benny, and Robert Alda.

Stars on special assignments include Ingrid Bergman, Gary Cooper, Cary Grant, Walter Brennan, Hedy Lamarr, Eddie Cantor, the Andrews Sisters, Joe E. Brown, Jimmy Dorsey, Nigel Bruce and Rys Williams.

The 56 featured players, many of whom are now being brought up to stellar ranking are: Betty Alexander, John Alexander, John Alvin, Eve Arden, Lauren Bacall, Lynne Baggett, Julie Bishop, Monte Blue, Paul Brook, Barbara Brown, Tessa Brind, Jane Bryan, Becky Brown, Kitty Carlisle, Dane Clark, Pat Clark, John Dall, Helmut Dantine, Faye Francen, Dick Erdman, Victor Francen, Angela Greene, Alan Hale, Robert Hutton, Bill Kennedy, Andrea King, Peter Lorre, Dorothy Malone, Raymond Massey, Jean McCracken, John Miles, Johnny Mitchel, Dolores Moran, Marianne O'Brien, Janis Paige, Virginia Patton, William Prince, Claude Rains, Harold Ramond, Stephen Richards, John Ridgely, Marjorie Riordon, S. Z. Sakall, Zachary Scott, Robert Shayne, John Sheridan, Craig Stevens, Phyllis Stewart, Jean Sullivan, George Tobias, Colleen Townsend, Peter Whitney, Joan Winfield and Donald Woods.

M-G-M AIM TO MEET ALL AN EXHIBITOR CAN DEMAND

THIS year's production by M-G-M is once again a nicely balanced list aimed at meeting the needs of very diverse tastes and requirements. The outstanding feature of this year's list is its variety. It contains subjects of great spectacular interest.

It has stirring drama, thrilling musicals, stories of adventure and daring, tender romances, reconstructions of historical events, bizarre psychological studies, whole series of clever comedies, with and without musical backgrounds and broad, popular farces by such masters as Abbott and Costello and Laurel and Hardy.

Backed by M-G-M's world-famous brilliance in staging and lavish production technique, these stories represent a programme at least equal to any ever presented by the premier company, and one that will evoke enthusiasm in the heart of any exhibitor.

In the notes which follow in these pages particulars are given of some 40 productions, including no fewer than 8 Technicolor subjects; 16 romantic dramas have been mentioned, 8 romantic comedy-dramas, 3 comedies, 10 comedy-dramas with music and 3 straight dramas.

It will be seen that the general tendency is to a predominance of romance, comedy and music, which is undoubtedly the correct specification for exhibitors' present requirements.

20 STARS ARE IN THE FORCES

M-G-M have 34 stars and 103 featured players on their colossal salary list. But—there are 20 leading stars and players who are not included in this programme for 1945 because they are serving with the Armed Forces.

They are Desi Arnaz, John Carroll, William Lundigan, Richard Ney, James Stewart, Jean Pierre Aumont, Dan Dailey, Jr., Ray McDonald, Mickey Rooney, Robert Taylor, Tommy Batten, Melvyn Douglas, Robert Montgomery, Red Skelton, Lew Ayres, Richard Carlson, Van Heflin, Barry Nelson, Robert Sterling and Richard Quine.

Ronald Colman and Marlene Dietrich in KISMET (M-G-M)

◆

Wide Choice of Over 40 Productions

WITH Ronald Colman as its star, plus Marlene Dietrich in one of her most exotic rôles, with Edward Arnold, James Craig, newcomer Joy Anne Page and a large supporting cast of comedy experts, a Technicolor version of the romantic comedy "Kismet" rates top billing anywhere.

Colman's portrayal of Hafiz, rascally beggar-magicion, bids to top any of his past stellar characterisations. Miss Dietrich plays one of her most glamorous rôles.

Mrs. Parkington, with Greer Garson and Walter Pidgeon, the incomparable team which made box-office history. Based on Louis Bromfield's best-selling novel, the M-G-M production of "Mrs. Parkington" marks a distinct departure from the previous "husband and wife" portrayals of Walter Pidgeon and Greer Garson. for fire, gaiety, power and worldliness are the dominating characteristics of the Parkingtons.

That great American institution, the "family circle," is due for its most memorable screen limning when motion picture audiences are introduced to the Smiths of M-G-M's **Meet Me in St. Louis**, newest starring film for Judy Garland. Appearing as the romantic lead opposite Miss Garland is the year's most sensational screen find, Tom Drake. Sharing honours in the top-billing is Hollywood's ace child star, little Margaret O'Brien.

Mickey Rooney has the starring rôle in M-G-M's Technicolor production, **National Velvet**. Relating the story of a boy's reformation, achieved through the friendly appeal of a little girl and their mutual love for a great horse. "National Velvet" will give 11-year-old Elizabeth Taylor one of the greatest "new-comer" opportunities of the year in the title rôle of Velvet. Heading the supporting cast are veteran character actors Donald Crisp and Reginald Owen.

Laurel and Hardy Again

Laurel and Hardy, in their first M-G-M. picture since their hilarious "Air Raid Wardens," mingle in high society to achieve one of their biggest laugh successes in **Nothing But Trouble**.

What is probably one of the most thrilling stories of individual heroism that World War No. 2 has produced is reconstructed in **Thirty Seconds over Tokio**.

It is the intimately personal story of Major Ted Lawson and his youthful Air Force comrades who dropped the first bombs ever to fall on Japan. But, in addition to its breath-taking air spectacle and the thrilling raw courage and bravery in the face of death with which the Tokyo mission was planned and executed, it is also the simple true-to-life love story of Major Lawson, his girl wife and their unborn child. Spencer Tracy gives one of the most stirring performances of his career as Lt.-Col. Doolittle—a relatively small rôle. big in power.

Other pictures which, by the time these notes appear in type, will probably have emerged from the editing stage include: "Blonde Flyer," "Dr. Red Adams," "Gentle Annie," "Music for Millions,' "Picture of Dorian Gray,' "The Thin Man Goes Home," "This Man's Navy" and "Ziegfeld Follies."

Blonde Fever is a sophisticated comedy with Mary Astor and Philip Dorn in top rôles, and the first screen directorial assignment for actor Richard Whorf. In addition to being Whorf's initial picture as a screen director, it also chalks up several other "firsts." It is the first picture for Gloria Grahame, curvaceous young blonde, who has appeared in leading roles on the Chicago and New York stage.

Dr. Red Adams: Latest of the popular Dr. Gillespie series. finds Dr. Red Adams attempting to solve a medical mystery involving a beautiful chorus girl whose strange illness baffles the scientific world.

Gentle Annie: Marjorie Main has one of this year's most colourful screen assignments. that of the title rôle in this film based on McKinley Kantor's book of the same name. Shifting from her usual robust comedy parts, Miss Main plays Mother Goss, a pioneer woman of the old West in the Oklahoma territory.

A tender story of faith and love, blended with some of the world's greatest classical music are the entertainment features in M-G-M's **Music for Millions**. Ideally cast as the little girl of large faith is the child star, Margaret O'Brien, whose extraordinary talents have endeared her to the movie public. Margaret's rôle of Mike is one of the most appealing and important in her amazing career. Jose Iturbi, eminent pianist and symphony conductor, again portrays "himself" as the conductor of a great symphony orchestra. Jimmy Durante again has the top comedy assignment. Marsha Hunt has an important top rôle, Larry Adler, brilliant harmonica virtuoso, appears as himself, and Hugh Herbert, Helen Gilbert, Katharine Balfour, Mary Parker, Harry Davenport and Madeleine Le Beau are also in the cast

Sex in Good Taste

The Picture of Dorian Gray is one picture the whole world will talk about.

It is "sex-y," amusingly handled, thoroughly modern, yet in perfect good taste, even when it presents Oscar Wilde's distinctive philosophy in faithful detail. It is the engrossing story of the struggle of good and evil for the soul of a man. While the man remains young, his portrait, painted when he was a youth, ages showing in various stages the effect of Dorian Gray's strange and dissolute life on its features.

George Sanders has the rôle of Lord Henry Wotton. the young man whose credo it is that "to get rid of temptation, yields to it." Cast as Dorian Gray is a youth of exceptional talent. Hurd Hatfield.

Although essentially a daring drama of morals and manners, it has some lighter moments, including a house-party sequence in which the Devi Dia Balinese and Javanese Temple Dancers appear for a series of exotic numbers. Albert Lewin, who wrote the script also directed.

Thin Man Goes Home: The many antics of Detective Nick Charles and his charming wife. Nora, too long absent from the screen, return in all their laugh-provoking, spine-chilling glory to M-G-M's first "Thin Man" story in more than two years.

This Man's Navy: This is a story of the blimps, the non-rigid sky cruisers of the Navy's lighter-than-air service. As chief aviation pilot Ned Trumpet, Wallace Beery has his best rôle since "Hell Divers."

Ziegfeld Follies, in Technicolor, is the screen's most spectacular

General Tendency Romance, Comedy, Music

June Lockhart, Peter Lawford and 'Lassie' in SON OF LASSIE (M-G-M)

◆

production to date and carries on the true Florenz Ziegfeld tradition by being a musical WITHOUT a story. Twenty-three spectacular production numbers, incorporating singing, dancing, beauty and comedy, will introduce the largest number of star names ever assembled for a single motion picture.

Among them will be Fred Astaire, Edward Arnold, Lucille Ball, Marion Bell, Lucille Bremer, Fanny Brice, James Craig, Jimmy Durante, Judy Garland John Hodiak, Lena Horner, Van Johnson, Gene Kelly, Avon Long, Marilyn Maxwell, James Melton, Victor Moore, Mickey Rooney, Red Skelton, Lee and Lyn Wilde, Esther Williams and the fourteen Ziegfeld Girls. These are in addition to one hundred girls who were specially trained for the dance ensembles.

Highlights of the revue numbers include Fred Astaire's "one-man" show, "If Swing Goes I Go Too," in which the dancer not only stars but is responsible for the lyrics, music and dancing arrangement of the number. A screen scoop is the teaming of Astaire and Gene Kelly for "The Babbitt and the Bromide." Then there is Judy Garland with four leading men in "Will You Love Me in Technicolor."

There remains the Metro-Goldwyn-Mayer British production, **Perfect Strangers**, the romantic comedy made under the producer-director supervision of Sir Alexander Korda. The cast is headed by the ever-popular Robert Donat and also includes Deborah Kerr, Glynis Johns, Roland Culver, Ann Todd, Cavan Watson, Edward Rigby, Elliot Mason, Hay Petrie and Eliot Makeham.

In Production

This brings us to the list of films at present on the floor. It begins with **Anchors Aweigh**, in which there are four great entertainment names—Frank Sinatra, the world-famous singing sensation; Gene Kelly, the new dancing rage; Kathryn Grayson, the songstress actress; and Jose Iturbi, concert pianist and conductor, who is also making his debut as an actor. This bright new Technicolor musical is a showman's dream—a sure-fire fan treat.

In more than 20 elaborate numbers, these four stars present a rich offering of dance, song, melody and musical drama. Sinatra's enormous following will hear him in four numbers in addition to three duets with Gene Kelly, who, incidentally, will teach Sinatra to dance for the first time. Sinatra will "go classical" for the first time, to sing Brahm's "Lullaby" and another old favourite accompanied by Iturbi, and he will also sing two romantic ballads. Miss Grayson will run a whole scale of musical offerings, including the title song, the Spanish favourite "Jealousie," six arias from famous operas, and two original songs. Iturbi will divide his time between conducting and being featured at the piano.

One of the most remarkable musical sequences yet filmed will present him leading 18 piano players in the immortal "Second Hungarian Rhapsody."

Hold High the Torch: This is an outdoor drama in Technicolor, in which Lassie, the collie dog star, once more plays a principal rôle, with young Elizabeth Taylor portraying its owner. Paul Langton has the juvenile lead and enacts a young soldier who takes Lassie to war.

Thrill of a Romance: This is a musical comedy in Technicolor with a cast headed by Van Johnson and Esther Williams. Lauritz Melchior, Metropolitan Opera star, famous for his Wagnerian rôles, makes his first screen appearance in this picture in a rôle which calls for him to act as well as sing.

When the beautiful Technicolor story, "Lassie Come Home" was released last February, the fans started clamouring for another "Lassie" story, and now comes **Son of Lassie,** a sequel to the earlier picture. The boy and girl have grown up, however; Peter Lawford, as Joe Carraclough, has the rôle originally taken by Roddy McDowall, and June Lockhart is the new and older Priscilla. Donald Crisp, as head of a working-class Yorkshire family, Elsa Lanchester, as his wife, and Nigel Bruce as the wealthy Duke of Rudlings, are again re-united with Lassie,

Under the Clock: This is a romantic comedy-drama, joining Judy Garland and Robert Walker in a tender love story. James Gleason will portray Al Henry, a milkman with a twinkle in his eye and warmth in his heart. When Judy and Bob, war-time sweethearts, debate the advisability of marrying after meeting and falling in love in a mere 48 hours, Henry's 23 years of marital happiness influences their decision.

Valley of Decision: This film is based on the Marcia Davenport's best-seller, and stars Greer Garson with Gregory Peck in the leading male rôle. Others in the cast include Donald Crisp, Lionel Barrymore, Marsha Hunt, Gladys Cooper, Hume Cronyn, Jessica Tandy, Marshall Thompson, Sara Allgood, John Warburton, Edith Leach, Dan Duryea, Barbara Everest, Arthur Shields and Moroni Alsen. Edith Leach, a tall, slim redhead, recently discovered by M-G-M, has the important part of Julia Gaylord, a snobbish Bostonian. She marries William Scott, Jun. (Hume Cronyn), who has no liking for his family's Pittsburgh steel business. Gregory Peck is Paul Scott, the son who loves and develops the business started by his father, Donald Crisp. Greer Garson plays Mary Rafferty, a servant for the Scott family. Gladys Cooper is Mrs. Scott, mistress of the household where Greer Garson spends her life as maid, and later as housekeeper. The director is Tay Garnet.

A Woman's Army: This is a war time drama with Lana Turner, Laraine Day and Susan Peters in the starring rôles.

A number of other important pictures are in an advance stage of preparation and will be well into production by the time this issue appears.

A new Hedy Lamarr picture is starting almost at once. It will be **Her Highness and the Bell Boy**, with Robert Walker co-starring. June Allyson has an important featured rôle. Joe Pasternak will produce, with Richard Thorpe directing, the team responsible for the recent highly successful "Two Girls and a Sailor."

Also starting at once is **Yolanda and the Thief**, starring Fred Astaire and Lucille Bremer, with Frank Morgan featured. Arthur Freed will produce. It is also announced that early in the spring production will be resumed on **The Yearling,** a Technicolor picture, under the production auspices of Sidney Franklin.

They Were Expendable, the story of the small craft which performed so valiantly in the early Philippine campaign, will be put into production shortly by M-G-M. The director will be Commander John Ford, the star Lieutenant Commander Robert Montgomery, the photographer Lieutenant Commander Joseph August, and the screen play will be by Commander Frank Wead, all of the United States Navy and now on inactive duty. The remainder of the cast will be composed similarly of veterans.

A special note should be made of the announcement that Ilona Massey has just been signed to a long-term contract with M-G-M. Her first picture will be a gay musical entitled **Holiday in Mexico.**

Brighton Beach is a musical comedy with Kathryn Grayson, the popular singing star, June Allyson and Jimmy Durante. Joe Pasternak will produce, and the director will be Henry Koster.

The Church of the Good Thief: This is an unusual story of a church within prison walls. The church occupies nearly three-quarters of an acre in the Clinton Prison grounds at Dannemora, New York, and is dedicated to Saint Dismas, the thief who died on the cross with Christ. Father Ambrose R. Hyland, Catholic chaplain of the church, has signed an agreement to give active help in preparation of this unusual film. Norman Taurog will direct.

Forever: This is a romantic drama on the production schedule of Sidney Franklin. For the leading rôle, Joan Fontaine is being borrowed from David O. Selznick.

The Little Bit of Heaven: This is a musical comedy drama which Jack Cummings will produce, with Gene Kelly in the lead. The story deals with New York at the turn of the century and the young Irish lad who subsequently becomes a champion prize-fighter.

Our Vines Have Tender Grapes: This is the story that so captivated Clarence Brown that he bought it before it was off the presses and sold it to M-G-M. It is a clever but simple story of Wisconsin country life, and Margaret O'Brien and Jackie Jenkins portray two young cousins.

Seattle reunites the director-producer team (John W. Considine and Norman Taurog) which made "Boys' Town." It is the colourful story of the Queen City of the Pacific Northwest during the spectacular gold-rush days. Authentic in its backgrund, the production is a drama with music on a lavish scale.

Tenth Avenue Angel: This is a comedy-drama with Sharon McManus, a new child discovery, in the lead, with Ralph Wheelwright producing.

A Touch of Heaven: A comedy-drama with Margaret O'Brien in the lead and Ralph Wheelwright producing.

Week-end at the Waldorf: This comedy-drama with music is particularly significant because it marks the advent of Ginger Rogers to the M-G-M roster. Miss Rogers will play the rôle of a glamourous film star. She will have with her Lana Turner in the part of a pert public stenographer in the hotel, Walter Pidgeon as a famous war correspondent, and Van Johnson as a dashing Army flier. The studio plans to provide this film with one of the most important casts ever assembled. Arthur Hornblow will be the producer and Robert Z. Leonard the director. A late addition to the cast is Robert Benchley.

Without Love is a romantic comedy with Spencer Tracy and Katharine Hepburn in the lead, and with Harold S. Bucquet directing. This is the first picture for Katharine Hepburn under her new long-term contract with M-G-M, and is the play in which she starred on Broadway. It was written by Philip Barry.

Death in the Doll's House is a murder-mystery by Lawrence P. Bachmann and Hannah Lees. Robert Sisk will produce. The story deals with the murder of a mother of a young girl who witnesses the killing. The father is held on suspicion of killing. The father is held on suspicion of killing. murder and the story deals with the attempt to bring the young daughter out of a condition of serious shock so that she can reveal the killer and the circumstances surrounding the murder.

The Distaff Side: John Van Druten's famous play will be produced as a motion picture with an all-star cast and will be one of the outstanding productions of the coming year's schedule.

Greer Garson's superb ability is given full range in her portrayal of MRS PARKINGTON. She is starred with Walter Pidgeon (M-G-M)

PARAMOUNT PUT THE ACCENT ON GAY LAUGHTER AND COMEDY

THE Paramount programme for 1945 is notable once again for the unusually large number of outstanding star names that figure in the company's product; and so strong is the studio's faith in some of its most famous artistes that big new contracts have been given to them, thus ensuring their continued appearance for Paramount for a long time to come.

For instance, Bing Crosby recently signed a fresh 10-year contract with the studio. He became a Paramount player in 1930, so that when his present pact runs out he will have been with the company for 24 years.

Both Paulette Goddard and Ray Milland have lately been awarded new seven-year contracts. Paulette Goddard's pact calls for her to make two pictures annually. Milland's new deal establishes for him an unbroken tenure of 16 years' service with Paramount. He was first signed up in 1934.

Barry Fitzgerald, who scored such a great personal triumph as the elderly priest in "Going My Way," signed a five-year pact with the company to appear in two films annually.

AT no time in Paramount's long and eventful history have there been so many outstanding subjects for presentation.

The unbroken stream of successes which flowed from this studio throughout 1944, providing a "hit-after-hit" parade which has been the talk of the industry, will be maintained on an even bigger scale in the year just started.

Unprecedented star, story and production values are the keynotes of the 1945 programme, and the entertainment provided in all these great pictures will not only enhance the company's prestige to an even greater degree than over before, but will win for the company the sobriquet of "phenomenal Paramount."

SAYS DAVID ROSE
PARAMOUNT CHIEF

Joan Fontaine and Arturo de Cordova in FRENCHMAN'S CREEK, the spectacular film version in Technicolor of Daphne du Maurier's best seller

Veronica Lake and Sonny Tufts in Paramount's Technicolor production BRING ON THE GIRLS

As in previous years, Paramount is concentrating a great deal of attention on new personalities and on building up big new stars. Several of these have already "won their spurs" during the past year and are fast becoming firm favourites with the public.

These include such players as Arturo de Cordova, one of the biggest new stars Paramount has presented for many years; Gail Russell, who scored so heavily in "The Uninvited"; Sonny Tufts, whose rôle as a marine in "So Proudly We Hail," sent him searing to stardom overnight; Jean Heather, of "Going My Way" and "Double Indemnity" fame; Barry Sullivan, who turned in exceptional performances in "Lady in the Dark" and "Rainbow Island"; Barbara Britton, who won the praise of everybody for her work with Ray Milland in "Till We Meet Again"; and James Brown, husky young Texan who has won widespread acclaim for his portrayals in "Going My Way" and "Our Hearts Were Young and Gay."

The studio claims to have in Arturo de Cordova the greatest romantic actor since Valentino. His performance opposite Joan Fontaine in "Frenchman's Creek" establishes him not only as a brilliant actor but as an exciting new personality destined, before 1945 is far advanced, to be in the front rank of the biggest box-office names in motion pictures.

One of the principal features of Paramount's new programme is the release of big-scale subjects made under the production banners of Hal B. Wallis, Cecil B. DeMille and B. G. "Buddy" De Sylva. In addition, there is the impressive line-up coming along under the masterly direction of men like Mitchell Leisen, Billy Wilder, Mark Sandrich, Sidney Lenfield, George Marshall, John Farrow, Irving Pichel, Raoul Walsh and many other noted directors.

The plans of the new corporation call for Wallis to devote his entire time to production of important features in Hollywood and in England, and production in this country is expected to start in June of this year. Wallis' American-made pictures are being produced at Paramount's Hollywood studios.

The Wallis programme is a notable one in every way. Five big subjects are in various stages of work the first to go before the cameras being **The Love Letters,** from the romantic novel by Chris Massie, and co-starring Jennifer Jones and Joseph Cotten, with Ann Richards and Cecil Kellaway. William Dieterle is the director. Then comes **The Affairs of Susan,** a gay comedy starring Joan Fontaine and George Brent, under the direction of William Seiter. Walter Abel also has a big part in this film.

Lillian Hellman has adapted her own hit play, **The Searching Wind,** for the screen, as her first film-writing assignment for Hal Wallis. Miss Hellman also wrote "Watch on the Rhine" and "The Little Foxes," and it was Wallis who produced the film version of the former play.

Another big story property scheduled by the producer is **Don't Ever Grieve Me,** an original screen story by novelist Robert M. Smith.

Wallis' first British-made picture will be WHENEVER I REMEMBER, a modern romance based on an unproduced play by Edmund DeLand and Oscar Millard, and the screen play is being written by Lenore Covee. The cast will include both British and Hollywood players.

Dudley Nichols has written a modern prologue for Cecil B. DeMille's streamlined edition of his picture of ancient Rome, **The Sign of the Cross.**

"The Flame" In Colour.

DeMille's next production will be a spectacular, stirring story of Mexico, entitled **The Flame,** a great new Technicolor feature on which over two years preparatory work were spent before the film went into active work. Formerly known as "Rurales," this epic tale will star Arturo de Cordova in the male lead.

One of Paramount's greatest pictures of all time is the Technicolor adventure-romance **Frenchman's Creek,** based on the famous novel by Daphne Du Maurier, and co-starring Joan Fontaine and Arturo de Cordova. This is hailed as the most lavish and spectacular production Hollywood has given us for many years, and it is one of the highest-budget features ever made by Paramount.

The Daphne Du Maurier story is a swashbuckling 17th century romance, in which a beautiful young aristocrat, married and the mother of two children, runs away with a pirate. The Cornish coast of the period, setting for the story, was reproduced on location some 400 miles north of Hollywood, and it was here that most of the picture was filmed.

Betty Hutton portrays the late Texas Guinan, the New York night-club queen, in Paramount's lavish Technicolor musical **Incendiary Blonde,** which George Marshall directed, with Arturo de

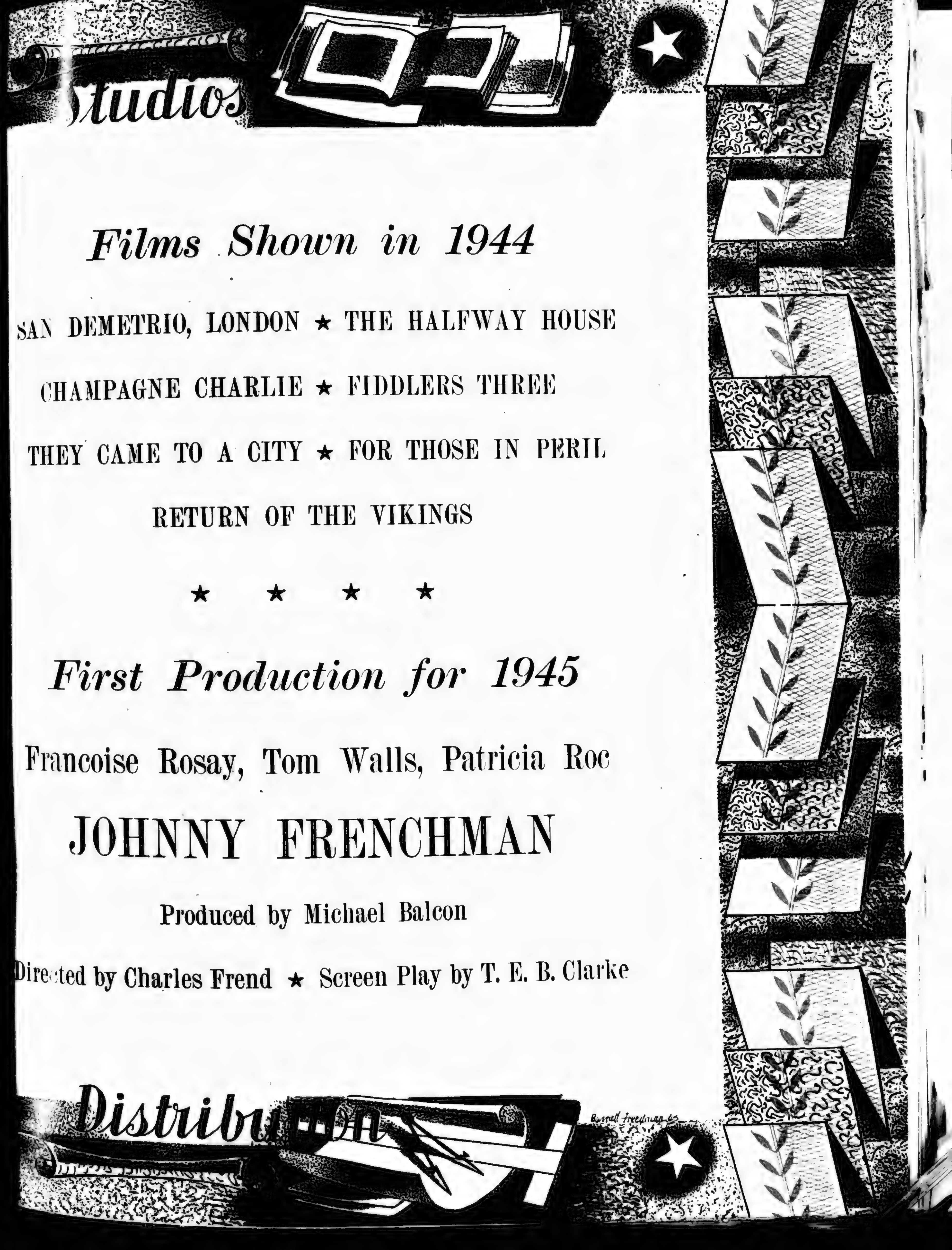
Continued on page 139

enes from ***MADONNA OF THE SEVEN MOONS.*** *One of the many features with which Eagle-Lion will establish British Films in the world's markets.*

Ealing

Much has been said in the Press and in the Industry during the last year about independent British film production. What do the independent companies make to justify the protection and encouragement they seek ? Here is a list of Ealing Studios' films produced by Michael Balcon and shown during 1944. We ask Exhibitors to study this record of achievement and remind them that we are pledged to maintain and improve on the standard set.

Ealing


Studios
Distribution
Barnett Freedman 45

Films Shown in 1944

SAN DEMETRIO, LONDON ★ THE HALFWAY HOUSE

CHAMPAGNE CHARLIE ★ FIDDLERS THREE

THEY CAME TO A CITY ★ FOR THOSE IN PERIL

RETURN OF THE VIKINGS

★ ★ ★ ★

First Production for 1945

Francoise Rosay, Tom Walls, Patricia Roc

JOHNNY FRENCHMAN

Produced by Michael Balcon

Directed by Charles Frend ★ Screen Play by T. E. B. Clarke

INTERNATIONAL
FILM RENTERS LIMITED

We gave you STARS before!

ROBERT DONAT • MADELEINE CARROLL • MICKEY ROONEY JOAN BENNETT • FREDERICK MARCH • MARGARET SULLAVAN HUMPHREY BOGART • ERICH VON STROHEIM • EDWARD G. ROBINSON • JOAN BLONDELL • LESLIE HOWARD CONRAD VEIDT

And now we give you

EDDIE CANTOR

RONALD COLMAN

KAY FRANCIS

LORETTA YOUNG

And the darling of the screen of all family houses

BOBBY BREEN

(Exclusively)

Our Programme for 1945

We release all our pictures with new copies

INTERNATIONAL
FILM RENTERS LIMITED

Branches: Manchester, Liverpool, Birmingham, Leeds, Newcastle, Cardiff, Glasgow, Belfast.

Cordova, Barry Fitzgerald, Mary Philips, Charles Ruggles, Albert Dekker and other well-known artistes in important rôles.

Sidney Lanfield, ace comedy director, is responsible for another great Technicolor musical **Bring On the Girls**, with a star-studded cast headed by Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds.

More music and comedy are the chief characteristics of **National Barn Dance**, dramatising one of America's most popular and oldest air shows, with Jean Heather, Charles Quigley, Robert Benchley, Charles Dingle and Mabel Paige.

And Now To-morrow, one of the most important pictures on the studio's 1945 programme, is adapted from the famous novel by Rachel Field, who wrote "All This and Heaven, Too." This new film marks the return to the screen of Alan Ladd as a young doctor who effects a cure for a wealthy New England Girl, whose case has been pronounced "hopeless" by all other distinguished medicos. Loretta Young is co-starred with Alan Ladd.

Crosby-Hope-Lamour.

The latest Bing Crosby-Bob Hope-Dorothy Lamour comedy riot, **Road to Utopia**, presents the three musketeers of mirth and melody resuming their hilarious travels, this time heading north to the land of gold rushes and "tough guy" desperadoes.

Claudette Colbert and Fred MacMurray, who scored so heavily under Mitchell Leisen's direction in "No Time for Love," are again teamed under the same famous director in **Practically Yours**, a gay comedy-drama which, starting with a straight dramatic punch, switches to farce on a surprise plot twist that leaves audiences gasping with delight.

An adroit mixture of farcical comedy and suspenseful mystery are provided in **Murder, He Says**, another George Marshall directorial subject, with Fred MacMurray, Helen Walker, Jean Heather, Marjorie Main, Mabel Paige, Portal Hall and Peter Whitney.

More thrills are featured in the screen version of the story by Ethel Lina White, **Her Heart in Her Throat**, which Lewis Allen, the man who gave us "The Uninvited," directed. Gail Russell, Joel McCrea, Herbert Marshall, Isobel Elsom, Phyllis Brooks (who made such a hit in "Lady in the Dark"), Mikhail Rasumny, Richard Lyon (son of Ben Lyon and Bebe Daniels) and Nona Griffith have the principal parts in this exciting adventure-romance.

Mitchell Leisen was the director of **Kitty**, a Ray Milland-Paulette Goddard co-starring vehicle, which is an elaborate romantic drama in the costume setting of London in the 17[illegible].

Mark Sandrich's latest production, a gay and witty musical, **Here Comes the Waves**, starring Bing Crosby, Betty Hutton and Sonny Tufts. This is a sparkling entertainment which combines the [illegible] three of the biggest [illegible] motion pictures.

Stars by the Dozen.

Theatres will be sorely tried to display all the big star names in

Light-Hearted Musicals and Thrills

Continued from page 134

Duffy's Tavern, screen version of another famous American radio show. The huge cast includes Bob Hope, Bing Crosby, Ray Milland, William Bendix, Betty Hutton, Dorothy Lamour, Sonny Tufts, Brian Donlevy, Eddie Bracken, Marjorie Reynolds, Victor Moore, Susan Hayward, Barry Sullivan, Yehudi Menuhin and members of the actual air show, headed by Ed. Gardner, Eddie Green and Charlie Cantor. Hal Walker directed this mammoth musical comedy.

Staged against the background of a mid-Californian town, **A Medal for Benny**—from a John Steinbeck-Jack Wagner original—tells the story of what happens when one of its humblest citizens is awarded the Congressional Medal of Honour after he had died a hero in battle. It is also the love story of two people, and why it had never culminated in marriage owing to the girl having been promised to the dead hero.

Dorothy Lamour, in a straight dramatic rôle, and Arturo de Cordova are co-starred under the direction of Irving Pichel.

Two Years Before the Mast, a great tale of the sea adapted from Richard Henry Dana's famous story, affords one of the most spectacular and exciting motion pictures of the year, with an enormous cast headed by Alan Ladd, Brian Donlevy and William Bendix, as members of the crew of the hell-ship "Pilgrim," and the film relates their remarkable adventures as the brig makes its historic voyage around Cape Horn to California. The story of this voyage was an important factor in the improvement of conditions of seamen of the American merchant marine. The cast also includes Barry Fitzgerald, Albert Dekker, Esther Fernandez, Darryl Hickman, Inis Van Rooten, Kathleen Lockhart, Tom Powers, Frank Faylen and James Burke. John Farrow, who made "The Hitler Gang," directed.

Hilarity is the keynote of another fast-moving musical, **Out of This World**, which has a strong cast headed by Veronica Lake, Eddie Bracken, Diana Lynn, Cass Daley, Olga San Juan, Mabel Paige and Bing Crosby's four sons—Gary, Lindsay, and the twins, Phillip and Dennis. The story deals with an all-glamour girl band which is having its troubles when the girls encounter a Western Union messenger whose warbling nearly causes them to swoon. Hal Walker directed.

Augusta Tucker's best-seller, "Miss Susie Slagle's," comes to the screen under the title of **The Golden Years** and looms as one of Paramount's most distinctive pictures, with an impressive cast which is notable for the fact that the rôle of Miss Susie Slagle is played by Lillian Gish, one of the immortals of the silent era and now a stage star of note. Miss Gish is to be seen as the gentle spinster who keeps a boarding-house for generations of medical students in Baltimore. The cast also includes Veronica Lake, Sony Tufts, Billy De Wolf, Joan Caulfield and other noted players. New York stage director John Barry makes his directorial bow for the movies with this production.

Our Hearts Were Growing Up, a follow-up picture to the very successful "Our Hearts Were Young and Gay," by Cornelia Otis Skinner and Emily Kimbrough, teams the same four talented youngsters who appeared in the latter subject—namely, Gail Russell, Diana Lynn, James Brown and Bill Edwards. The period of the new picture is around 1925, and Lewis Allen is the director.

Hope and Goddard Again.

Bob Hope and Paulette Goddard are starring in **My Favourite Brunette**, and thus Hope—who scored one of his brightest successes in "My Favourite Blonde"—will be able to prove to his millions of fans that he really has no favourites! He and Paulette Goddard have already been teamed with gratifying results in "The Cat and the Canary," "Nothing But the Truth" and "The Ghost Breakers."

Alan Ladd and Gail Russell are the leading players in **Salty O'Rourke**, the much discussed story by Milton Holmes, author of "Mr. Lucky," and one of the studio's major film undertakings of the year. Stanley Clements, who was seen as the leader of the young "toughs" in "Going My Way," portrays the title rôle; Alan Ladd is to be seen as the racehorse owner for whom Clements, as a jockey, works; and Gail Russell is the school teacher with whom both Ladd and Clements are in love. Others in the cast are William Demarest, as the trainer of the steed which figures prominently in this colourful tale of the race track, Bruce Cabot and Spring Byington. Raoul Walsh was the director.

Charles Jackson's best-selling novel, **The Lost Week-end**, has been directed by Billy Wilder and produced by Charles Brackett, with Ray Milland and Jane Wyman co-starred. This unusual story concerns a young man who engages in a tussle with Bacchus over a week-end and undergoes many strange experiences. Billy Wilder's previous directorial assignment was "Double Indemnity," and Charles Brackett's previous production was "The Uninvited."

Another Charles Brackett-Billy Wilder production will be **Olympia**, starring Ray Milland, and adapted from the famous play by Ferenc Molnar.

Joel McCrea, Brian Donlevy and Sonny Tufts are set to play the three male stellar rôles in the Technicolor picturisation of Owen Wister's great story, **The Virginian**, which has been adapted for the screen by Albert and Frances Hackett. This is one of Paramount's biggest productions and is to be made on a particularly lavish scale. Barbara Britton is the feminine star.

The Next "Road" Picture.

It has practically been decided that the next adventure of Bing Crosby, Bob Hope and Dorothy Lamour will take the trio to one of the mythical islands made famous by Dottie's sarong.

Another musical is being lined up for Betty Hutton—namely, **Too Good to be True**, in which she is teamed with Sonny Tufts; and it has also been announced that Betty will play the feminine lead in "Stork Club,," with a background of the famous New York social and entertainment centre of that name.

Arturo de Cordova is to co-star again with Dorothy Lamour in **Masquerade in Mexico**, and De Cordova is also announced for the male starring rôle of **The Sword of Gascony**.

Ray Milland and Sonny Tufts will share leads in a new comedy, **The Night Before**, an original by Robert J. Russell, one of the authors of "The More the Merrier." Modern San Francisco provides the background for the story.

A SPECIALITY IN TECHNICOLOUR SHORTS

PARAMOUNT'S SHORTS programme is once again an exceptionally imposing one, and an outstanding feature is the large number of pictures in this category in colour.

Of special interest is the announcement that from this month onwards all the Popeye cartoons are to be in Technicolor, and these will provide even better entertainment than in previous years.

The company's shorts schedule includes a further series of popular "Little Lulu" cartoons in colour, based on the famous "Saturday Evening Post" character; and there is a new series of Technicolor cartoons known as "Noveltoons."

The increasing popularity of Paramount's "Musical Parade" featurettes has caused the studio to continue to produce a fresh line-up in this series, and the first titles for 1945 presentation are "Fun Time," "Showboat Serenade," "Halfway to Heaven" and "Bonnie Lassie."

In addition, the shorts programme includes the famous Grantland Rice Sportlights, the "Speaking of Animals" series, and the two weekly editions of British Paramount News.

A 30 per cent. Rise in Universal's Production Budget is Biggest Ever

G.F.D. HAVE RECORD IN TECHNICOLORS

◆

Top Rank British Product

THE BRITISH PRODUCING UNIT OF "TWO CITIES," TWO OF WHOSE PICTURES G.F.D. ARE RELEASING SHORTLY, PROVIDE GOOD EXAMPLES OF COMEDY AND DRAMA. BOTH ARE IN COLOUR AND BOTH ARE BRILLIANTLY PRODUCED.

They are Noel Coward's **Blithe Spirit,** the play which has been seen by 3,000,000 people on both sides of the Atlantic, and Thorold Dickinson's **Men of Two Worlds.**

Blithe Spirit—a new version of the eternal triangle, with two wives and one husband—is a Noel Coward - Cineguild production, starring Rex Harrison as Charles Condomine, with Constance Cummings as his second wife.

Kay Hammond, who played Elvira, the first wife, on the London stage, returns to the screen in the same rôle—a charming ghost in Technicolor, moving always in a green light and wearing an alabaster make-up, with lips and finger-nails of a vivid rose.

The inimitable Margaret Rutherford has the specially suitable rôle of Madame Arcati, a temperamental medium, while Hugh Wakefield and Joyce Carey are a country doctor and his wife. Jacqueline Clarke, a screen newcomer, makes her début as a jittery maid.

Eric Portman in an African Drama

Men of Two Worlds, with an East African setting, is a vivid contrast. This dramatic and vital story, in which Eric Portman will star, sprang from an idea proposed by the novelist, Mrs. E. Arnot Robertson. The idea lit a spark in three men—Thorold Dickinson, the director; the novelist Joyce Carey, who was formerly a District Officer in West Africa; and screenwriter Herbert W. Victor. John Sutro will produce this unusual film, which has something in common with his "49th Parallel."

Eric Portman portrays a European in Africa—a British District Commissioner — while Robert Adams has the rôle of an African who has tested the civilisation of Europe and returns to his own people, only to find he is spiritually and emotionally out of touch.

The background selected for the story is Tanganyika, and Director Thorold Dickinson has already travelled over 35,000 miles. His unit has spent 18 months in Britain and in Africa on research work and shooting exteriors. The film has been given the full co-operation of the Colonial Office, the Ministry of Information and the Tanganyika Government.

WHEN THE LIGHTS GO ON AGAIN

ALL out with a real victory programme is the 1945 ambition of G.F.D., says the firm's Managing Director, S. F. Ditcham. There will be a record number of Technicolor pictures, new stars, new stories, new ideas.

Many in the impressive line-up will, it is hoped, be announced soon in sparkling lights as in the days of peace.

There are, in the Universal bill, more big pictures than ever before, and never at any time since the inception of the company have so many important productions already been completed for one year.

The G.F.D. British studios, too, have taken enormous strides in film production. No longer can it be said that British comedies are slow-moving or that their humour fails to appeal to countries other than Britain.

S. F. DITCHAM

Gainsborough's Stars in Three Big Pictures

Gainsborough Studios, too, offer a nice mixture for the filmgoer. G.F.D. are releasing three pictures, all widely different. "Waterloo Road" stars John Mills as a Trooper, with Stewart Granger as a local tough, Alastair Sim as a sympathetic doctor and Joy Shelton as the soldier's wife.

The original story, written and directed by Sidney Gilliat, tells of 24 hours in the life of a young couple, set against the war-time background of Waterloo Station. Edward Black produced this dramatic, human story.

Two more Gainsborough pictures to be released by G.F.D. are **They Were Sisters** and **I'll Be Your Sweetheart.** The first was adapted by Roland Pertwee from Dorothy Whipple's novel of the same name, with an impressive cast headed by Phyllis Calvert, James Mason, Dulcie Gray, Anne Crawford, Hugh Sinclair, Barry Livesey and Pamela Kellino.

I'll Be Your Sweetheart is a musical of the colourful early 1900's, co-starring Vic Oliver and Margaret Lockwood, with Peter Graves and a handsome new star, Michael Rennie. Val Guest is directing and Louis Levy, the well-known musical director, breaks new ground in producing this story of the struggles of music-hall song-writers. There are many favourite old-time numbers as well as specially written lyrics.

The background is the London of the gay days of the early century. The Tivoli Music-Hall in the Strand, the Alhambra, Romano's Restaurant, the Excelsior Hotel in Charing Cross Road, famous music-publishing houses in "Tin Pan Alley," and many well-known personalities of the day are featured. The story was written by Val Guest and Val Valentine, with additional dialogue by Edward Percy.

Deanna Durbin, star of Universal's Technicolor production CAN'T HELP SINGING (G.F.D.)

DEANNA DURBIN HEADS LIST OF 55 FIRST FEATURES

UNIVERSAL'S programme for 1945 is the most impressive in the history of the company. It comprises 55 features (seven in Technicolor), seven Westerns, 61 shorts, 104 newsreels and four serials.

The most important picture ever to come out of Hollywood is Deanna Durbin's first in Technicolor "Can't Help Singing," with special music by Jerome Kern, America's foremost writer of musical romances.

This is Universal's most expensive production to date, and Deanna is stated to be "gorgeous." In fact there were gasps in the projection room when preliminary scenes were flashed on the screen.

Handsome Robert Paige is her leading man, with Akim Tamiroff in an important rôle. The supporting cast includes such well-known players as David Bruce, June Vincent, Ray Collins, Leonid Kinsky, Andrew Tombes, Thomas Gomez, George Cleveland, Edward Earle, Olin Howlin and Clara Blandick.

There are six more Technicolors apart from "Can't Help Singing." Chief of these is **The Climax,** a spectacular successor to "Phantom of the Opera," starring Susanna Foster, Boris Karloff and Turhan Bey which was released by G.F.D. on **January 8.** Adapted from Edwin Locke's immortal stage play and produced and directed by George Wagner, this picture had its world premiere in London last November, when £4,000 was raised for the Y.M.C.A. Welfare Fund.

Gypsy Wildcat, starring Maria Montez, Jon Hall and a screen newcomer, Peter Coe, which was released **January 1,** is a breath-taking action-packed melodrama with a Ruritanian background. Maria looks more seductive than ever as a gypsy maid, with two lovers—Jon Hall, a dashing soldier of fortune, and Peter Coe, another member of the gypsy band. Nigel Bruce, Leo Carrillo, Gale Sondergaard, Douglass Dumbrille and Curt Bois are among the cast of this exciting picture, produced by George Waggner and directed by Roy William Neill.

MOST BEAUTIFUL STAR

Walter Wanger, one of Hollywood's foremost producers, who brought Maria Montaz into the limelight in "Arabian Nights" and Hedy Lamarr in "Algiers" and who was responsible for the success of Charles Boyer in America, has made yet another discovery. After a nation-wide campaign he has selected out of 20,000 girls Yvonne De Carlo, a 20-year old blue-eyed brunette from Vancouver B.C., to star in his great new Technicolor **Salome Where She Danced.**

Yvonne De Carlo, Wanger's new discovery

Wanger's second big Technicolor **Night in Paradise,** made on a lavish scale, will also be unusual and outstanding. Adapted from George Hellman's famous novel, "Peacock Feathers," it is a story set in Asia in 560 B

G.F.D. RECORD TECHNICOLORS

centring around King Croeseus, King of Lydia, the richest man in the world. The stars so far designed are Turhan Bey and Louise Allbritton.

Another big Technicolor, **Queen of the Nile**, starring Maria Montez, Jon Hall, Turhan Bey and Andy Devine, has been produced by Paul Malvern, who made "Ali Baba."

Another Technicolor soon to go into production is **Sudan.** The stars and the cast of thousands have not yet been selected, but Universal has hit upon an intriguing and romantic story about the Sudan, which will have wide appeal.

Bowery to Broadway is an epic of entertainment with a heart-throb story, dozens of stars, grand musical numbers and every ingredient to provide tears, mirth and thrills.

DEANNA IN A THRILLER

Deanna's second picture will again be a completely different type of story, proving the versatility of Universal's most popular actress. It is **Lady on a Train.**

This comedy thriller, written by Leslie Charteris, author of the "Saint" novels, stars her in her first murder mystery. She plays the part of a young singer who witnesses a murder from her seat on a train. The story is developed by the circumstances in which she finds herself when nobody believes her version of what she has seen.

One of the biggest dramatic pictures of the season is **The Suspect,** starring the great actor Charles Laughton, with Ella Raines, who will be remembered for her exceptional work in "Phantom Lady." Robert Siodmak, who directed the latter film and "Christmas Holiday" will also direct this important production.

Another stage hit—**Uncle Harry**—has been bought by Universal and will be produced by Charles K. Feldman.

Joan Harrison, director of "Phantom Lady," has been given a similar assignment on this picture, which is one of the most poignant stories of family life ever presented. It is the story of two spinster sisters who are fanatical in their love for their only brother.

Bud Abbott and Lou Costello, the screen's comedy kings, will be seen in three more big pictures this season — **Here Come the Co-Eds, The Naughty Nineties** and **You Tipnotise Me,** all to be roduced by John Grant.

Ole Olsen and Chic Johnson, another crazy pair, will be starred in **Ghost Catchers,** with Leo Carrillo, Andy Devine, Lon Chaney, Gloria Jean, Martha O'Driscoll, Morton Downey, Ella Mae Mosse and Kirby Grant and his Orchestra, and **See My Lawyer,** the famous Broadway stage comedy destined to chase gloom and build morale.

Gloria Jean has four pictures scheduled for her. **Destiny,** a story which, in these days of international hatred, will strike a chord in every filmgoer, will star her in her first dramatic rôle, with Alan Curtis and Frank Craven.

It is the simple story of a blind girl's belief in God and humanity.

In **Reckless Age** to be released by G.F.D. on **January 15** Gloria has her first grown-up rôle. This is an original story about a poor little rich girl who runs away from home and takes a job in a 10-cent store. Felix E. Feist produced and directed.

Gloria's other films are **Fairy Tale Murder,** with Keefe Brasselle and John Qualen, directed and produced by Charles David, and **I'll Remember April.**

San Diego, I Love You stars Jon Hall and Louise Allbritton with Edward Everett Horton, Eric Blore, Buster Keaton and four amusing children.

Frisco Sal, with Susanna Foster, Turhan Bey, Robert Paige, Louise Allbritton, Ella Raines and the screen's new sensation, George Korvin, is another top-budget picture.

Donald O'Connor, Peggy Ryan, Jack Oakie and Ann Blyth co-star in **The Merry Monahans,** which G.F.D. will release on **February 26.** The same talented pair will produce another Jack Oakie-Peggy Ryan co-starrer, **That's the Spirit** —an all-star musical which hits a new note.

A location scene from Tanganyika, for the Two Cities production MEN OF TWO WORLDS, directed by Thorald Dickinson

A further proof of Universal's enterprise in introducing new ideas and personalities is the presentation of **Enter Arsene Lupin,** taken from one of the widely read Lupin detective stories. Originally written in French, they have been translated into practically every major language. George Korvin will be co-starred with Ella Raines in this production.

There will be two Peggy Ryan-Ann Blyth productions, the first, **Babes on Swing Street,** will shortly be released by G.F.D.

Two pictures starring Joan Davis, the antic queen of comedy, are scheduled, **She Gets Her Man,** and another as yet untitled

Fans of the popular Andrews Sisters will welcome them in **Stars Over Manhattan.**

Bob Crosby stars in two musicals, **My Gal Loves Music,** released by G.F.D. on **January 8,** a first-rate comedy, and **The Singing Sheriff.** in which Bob's orchestra is also featured.

Murder in the Blue Room, with Ann Gwynne, Grace McDonald and Donald Cook is the first murder-comedy story ever made.

More musicals to come are **Voice of the Plains,** starring Allan Jones. top star of radio and Broadway; **Night Club Girl,** with Vivian Austin, Billy Dunn, Judy Clark and Maxie Rosenbloom; and **Allergic to Love,** starring Martha O'Driscoll, David Bruce and Noah Beery, Jun. It was released January 1.

Martha O'Driscoll and Noah Beery, Jun., also co-star in **Pass to Romance.** with Walter Catlett and Hattie McDaniel, based on a story "Be It Ever So Humble," by Eleanore Griffin and William Rankin. Directed by Leslie Goodwins.

Roy William Neill, producer and director of the Sherlock Holmes series, has two more to offer—**Pearl of Death,** which G.F.D. is releasing on **February 26,** and **House of Fear.** Again Basil Rathbone and Nigel Bruce play Sherlock Holmes and the inimitable Dr. Watson.

The seven Westerns of the season are the best ever. Universal is introducing a new star in the person of Rod Cameron.

Fuzzy Night is appearing with him in these seven pictures, all produced by Oliver Drake. The titles to watch out for are **Trail to Gunsight, Riders of the Santa Fe, Beyond the Pecos, The Old Texas Trail, Man from Powder River, Renegades from the Rio Grande** and **Last of the Lawless.**

Kay Hammond, Rex Harrison and Constance Cummings in a scene from BLITHE SPIRIT, the Noel Coward-Cineguild production for Two Cities Films. It is in Technicolor

Universal's 61 Good Shorts

THE Universal shorts programme is well worthy of the 1945 line-up. There are two special featurettes; one is Rainbow Technicolor **Diver versus Devilfish,** photographed in Mexico and directed and narrated by Daniel and Jule Mannix. It features a daring native diver, armed only with a sheath knife, attacking a giant manta ray, one of the world's rarest and most deadly marine monsters.

The other is **Fight of the Wild Stallions,** a saga of the plains depicting the gradual disappearance of the countless herds of wild horses, climaxed by a fierce battle between two of them.

There are 13 name-band musicals, presenting spot-light bands and famous screen and radio stars, with all the latest song hits and talent for the year.

Andy Panda, Woody Woodpecker, Buck Beaver, Oswald the Rabbit, the Swing Symphanies and the alluring Miss XTC appear in the 16 Walt Lantz Cartunes.

Fifteen "Person-Oddities" are also scheduled.

There are also 15 interesting Variety-Views covering subjects ranging from sports, animals, novelties and international affairs—a brilliantly planned series.

Four serials, of 13 episodes each, will please adult audiences as well as juveniles. They are **The Adventures of the Flying Cadets, The Great Northern Mystery, Raiders of Ghost City** and **Mystery of the River Boat.**

A new series of six **Guess What?** two-reelers will be released by G.F.D. shortly. Commentated by Ronnie Waldman, of B.B.C. fame, and produced by Clifford Jeapes and Reg Parsons, this feature has proved immensely popular throughout the country.

A new group of the G.B.I. series **Secrets of Life,** produced by Mary Field, is also scheduled, with commentary by E. V. H. Emmett.

This G.F.D. shorts output is rounded off with the bi-weekly release of the Gaumont-British and Universal News, which maintains its usual high standard.

RADIO WILL NOT REST ON LAURELS OF RECORD YEAR'S RESULTS

INSPIRED by a year of record trading and with ambitious production plans devised many months ago now reaching fruition, RKO-Radio's 1945 programme will be the most powerful in the history of the organisation.

Charles Koerner, Vice-President in Charge of Production, has carefully observed the varying tastes of the British and American filmgoing public in developing a balanced programme of diversified entertainment featuring Hollywood's biggest star names.

1945 output will also be greatly enriched by the dazzling programmes scheduled by three of Hollywood's greatest independent producing units. International Pictures recently gave ample evidence of their future intentions by presenting the brilliant Gary Cooper vehicle, "Casanova Brown." Their future productions and the output of the Samuel Goldwyn and Walt Disney studios will add immensely to the new season's line-up.

Recently Bob Wolff, Managing Director of RKO Radio, travelled to America where he discussed with Phil Reisman, Vice-President in Charge of Foreign Distribution, Ned. E. Depinet, President and Charles Koerner, the details of current British requirements and had received a firm assurance that this market would receive sympathetic treatment.

News has reached London of the great potential success of **None but the Lonely Heart,** the screen version of the best-selling novel by Richard Llewellyn, whose "How Green Was My Valley," finally emerged as one of the industry's all-time big winners.

"None but the Lonely Heart" has a specific appeal for the British market, since the story is centred in London and presents Cary Grant, himself a Britisher, in the leading rôle. A unique feature of the film was the return to the screen of Ethel Barrymore, after an absence of eleven years. The new production also boasted a supporting cast of imposing dimensions, studded by such prominent players as June Duprez, Ruth Warrick and Barry Fitzgerald.

David Hempstead, who has made many of RKO Radio's most important subjects, produced "None but the Lonely Heart," while Clifford Odets, long noted as America's foremost scenarist, wrote the film play and made his debut as its director.

Bob Hope is starred in THE PRINCESS AND THE PIRATE, Samuel Goldwyn's first contribution to RKO-Radio's 1945 product. Lavishly produced in Technicolor, the comedy introduces Virginia Mayo, beautiful Goldwyn discovery with Walter Brennen, Walter Slezak, Victor McLaglen and Marc Lawrence

A SECOND FOR GRANT

The 1945 programme includes a second Cary Grant starring vehicle, **The Greatest Gift,** based on the story of the same title by Philip Van Doren. Indications are that this film will provide the star with a golden opportunity as a man who is granted his wish that he'd never been born, and sees how things would have been without him. A number of important players are to appear with Grant in the feature. David Hempstead is to produce and Marc Connelly will write the screen play.

International Pictures, whose first film, "Casanova Brown," is expected to prove one of the most prolific money-makers of the current season, have readied three further major features for early presentation.

The Woman at the Window is the first of these. It presents Edward G. Robinson and Joan Bennett, two of Hollywood's biggest star attractions in the co-starring rôles, with Raymond Massey taking a third big rôle. A first-class modern mystery with unusual angles and unique twists, the story is likely to repeat the success of "Casanova Brown." Fritz Lang directed this film and Nunnally Johnson produced. It is expected that "Woman at the Window" will have an early Trade presentation in this country.

Belle of the Yukon, second in the International line-up, is a lavish musical comedy produced in Technicolor with a fine all-star cast. Randolph Scott, Gypsy Rose Lee, Dinah Shore and Bob Burns form the principal quartette, and Charles Winninger, William Marshal, Guinn "Big Bay" Williams and Robert Armstrong have the chief supporting rôles. Bristling with fine song and dance sequences, this outstanding new property was produced and directed by William Seiter.

Sonja Henie, one of Hollywood's favourite stars, is the major attraction of International's **It's a Pleasure,** now in active production. The film is being made in Technicolor with William A. Seiter directing and David Lewis producing. "It's a Pleasure" ranks as one of the most pretentious productions of the year and Miss Henie will be supported by such favoured artistes as Michael O'Shea, Marie MacDonald, Bill Johnson, Gus Schilling, Iris Adrian, Peggy O'Neill, Cheryll Walker and Arthur Loft.

Another top-ranking Hollywood star, Ginger Rogers, will appear under the RKO-Radio banner in **Situation Out of Hand,** again being prepared as an outstanding box-office production. A girl without a home who takes up squatter's rights in an empty mansion, only to come face to face with the handsome stranger who owns it, obviously presents Miss Rogers with a rôle which she is adequately equipped to play.

PLANS FOR BRITISH MARKET

RKO-Radio's 1945 programme has been compiled with great care and in a fashion that permits the studio to take advantage of any big star name or story property that can be used advantageously.

In this way the company is sure of catering for every phase of public appeal and can assure British exhibitors of programmes with sure box-office angles.

Another big Ginger Rogers starring vehicle on the 1945 programme is the "Gibson Girl," based on the life of the famous character created by Charles Dana Gibson. David Hempstead will produce this film in Technicolor.

Three famous stars featured in a best selling novel is the attraction offered by **Experiment Perilous.** Hedy Lamarr, George Brent and Paul Lukas are the principal trio who will feature in Margaret Carpenter's popular novel portraying parts that are said to be ideally suited to their highly favoured personalities. The story is described as a breathless mystery romantic drama, which will offer delightful out-of-the-rut entertainment. Albert Dekker, Carl Esmond, Olive Blakeney and other prominent players are in the supporting cast. Robert Fellows is producing and Jacques Tourneur directing.

GOLDWYN'S SPECIALS

Samuel Goldwyn's productions always rank among the cream of the Industry's output, and this coming year is likely to see Goldwyn more firmly established as a maker of box-office "hits" than ever before.

Goldwyn's first claim for early presentation in this country will be the Bob Hope Technicolor comedy "The Princess and the Pirate," which has already been shown in America with conspicuous success. Hope's rôle of a ham actor who becomes entangled with a beautiful princess in the period of the 1740's is described as a treasure chest full of stand-out box-office entertainment.

The film is also notable for the introduction of a startling new Goldwyn discovery, lovely and talented Virginia Mayo. David Buller is the director and Don Hartman is the associate producer. Victor McLaglen and Walter Slezak are in the supporting cast.

NEW DISNEY

Danny Kaye, who in one bound became a top-notch screen attraction through his performance in "Up in Arms," makes his second starring appearance in **The Wonder Man,** which Goldwyn is filming in Technicolor. The story is ideally suited to Kaye's brand of ability, while there is the added attraction of Virginia Mayo, who by this time through her performance in "The Princess and the Pirate," is expected to be an established favourite with filmgoers. Bertha Belmore has a featured rôle in "The Wonder Man."

The terrific success scored by Disney's current subjects will lend further importance to the announcement that Disney's newest full-length feature, **The Three Caballeros** is now in the final stages of producion.

The new film is remarkable

RKO-Radio Has Powerful Bill

Joan Bennett and Edward G. Robinson in THE WOMAN IN THE WINDOW (RKO-Radio—International)

technically, for Disney has merged live-action and cartoon in the same frame of film, to provide a screen innovation that is certain to herald a new era in the production of motion pictures.

Donald Duck, Jose Carioca, both favourite characters, are joined by a newcomer, Panchito the Fighting Cock, in the leading rôles of the new feature. In addition, there are some very lovely and talented live-artistes, headed by Aurora Miranda, sister of the famous Carmen.

Every effort will be made to have ready "The Three Caballeros" in time for early British presentation.

In every respect one of the most important motion pictures ever contemplated, **The Robe**, screen adaptation of the story by Lloyd C. Douglas, will feature as a major asset on RKO-Radio's forthcoming schedule.

BING CROSBY JOINS

The book has become the most popular of recent years, its American sales exceeding those set up by "Gone With the Wind." The British response has been equally electric, the first two editions being over subscribed some time before publication. "The Robe" will be produced in Technicolor by Frank Ross, and already Mervyn Le Roy has been assigned to direct. Jane Murfin is currently working on the screen play.

ONE OF THE GREATEST ACQUISITIONS TO THE RADIO 1945 PROGRAMME IS BING CROSBY, WHO IS TO STAR IN "BAR OF MUSIC," TO BE PRODUCED BY LEO McCAREY.

In this way RKO-Radio are reuniting the team responsible for "Going My Way." The new film is said to have a fine emotional story with a musical background bristling with sparkling song numbers. Crosby will be supported by a galaxy of Hollywood talent.

RKO-Radio's concentration on star-laden vehicles is further illuminated by the news that Rosalind Russell is to play the title-rôle in **Elisabeth Kenny,** which is being planned on a lavish scale by the studio. Dudley Nichols will write and produce the feature stated to be a highly emotional dramatic story. **Portrait of a Lady** will be the second Rosalind Russell feature. A sparkling and dynamic story adapted from the play by Alexander King, the new film is said to present Miss Russell with a grand opportunity.

Following a terrific Press reception, first-rate results are accruing in America to **The Master Race,** which has been planned by Edward A. Golden as the successor to the highly successful "Hitler's Children." The new film teems with great exploitation possibilities and is a flaming warning to the people of the allied countries to look out for the activities of the Germans after they have lost the war.

Planned as one of the most sensational films on the RKO-Radio 1945 schedule, **The Spanish Main** will be produced in Technicolor. Maureen O'Hara, Paul Henreid and Walter Slezak are the co-stars in the new feature which tells of a swashbuckling adventurer who wages a one-man war on the terror of the pirate coast. The story is obviously spectacular in composition and is to be produced by Robert Fellows. Frank Borzage has been assigned to direct.

Paulette Goddard makes her début for RKO-Radio in **Lady Not Alone,** the story of a glamorous and successful woman who makes a costly mistake in her choice of men. The story is adapted from that of the same title which received wide acclamation when it appeared in *Good Housekeeping.* Jack Gross is to be the producer.

The first two **Tarzan** pictures distributed by RKO-Radio have proved prime box-office favourites and therefore British exhibitors will greet with enthusiasm the announcement that **Tarzan and the Amazons,** starring Johnny Weissmuller and Maureen O'Sullivan, will be featured on the New Year programme. Sol Lesser is the producer of this feature.

John Wayne and Ella Raines, two exceedingly popular stars, have been brought together as a co-starring team by RKO-Radio in **Tall in the Saddle,** which has now been completed. A fine outdoor romantic drama, "Tall in the Saddle" is based on Gordon Ray Young's *Saturday Evening Post* story and was produced by Robert Fellows with Edwin L. Marin directing.

Wayne has also been signed by RKO to appear in **The Invisible Army** and a further subject, **That Man Alone.**

Another top-class star to make his début for RKO-Radio is George Raft, who will portray the title-rôle in **Johnny Angel,** described as an adroit mixture of thrills, romance and suspense. The story is based upon the serial, "Mr. Angel Comes Aboard," written by Charles Gordon Booth. Jack Gross is to produce the feature, with Ray Enright directing.

Pat O'Brien, George Murphy and Carole Landis have been brought together in **Having Wonderful Crime,** which tangles murder with romance to make for an unusual and appealing box-office comedy. Craig Rice wrote the best-selling story upon which the feature is based. Lenore Aubert, George Zucco and Anje Berens head the supporting cast of "Having Wonderful Crime," which will have an early British Trade presentation.

O'Brien will also appear on the forthcoming programme in **Man Alive,** an original story by Jerry Cady and John Tucker Battle. Robert Fellowes will produce the new film.

Randolph Scott, Ellen Drew and Ruth Warwick are co-starred in **China Sky**, screen version of the best-selling Pearl Buck story of war-ridden China. It is a sweeping romantic and emotional human drama.

Made in Heaven will bring ever-popular Jean Arthur back to the RKO-Radio studio. The film is to be based on the novel by Muriel Roy Bolton, and Frank Ross is to produce. "Made in Heaven" will rank among RKO-Radio's foremost 1945 productions.

George White, producer of Broadway's most sensational musical revues, will produce **George White's Scandals of 1945** on the RKO-Radio programme. Gene Krupa and his band is the first assignment for this feature to be made on a lavish scale.

Dick Powell will play a straight dramatic rôle in **Farewell My Lovely,** a mystery melodrama, which will shortly be ready for British presentation. Adrian Scott is the producer and Edward Dymtryk directed. Raymond Chandler is credited with the original story.

"American Carnival" will be an important musical on the forthcoming RKO-Radio line-up. Frank Sinatra is the first player to be cast and other outstanding personalities will be featured.

Dorothy McGuire and Robert Young are co-starred in **The Enchanted Cottage,** from the famous stage play by Sir Arthur Pinero. Herbert Marshall and Mildred Natwick have been cast in other top rôles. Harriet Parsons makes her début as the producer, with John Cromwell directing. The film is in active production.

Jack Haley and Joan Davis have the principal rôles in **Albany Night Boat,** a romantic musical, to be produced by Bert Granet and directed by Edwin L. Marin. E. E. Musselman and Earl Kenneth are writing the screen play.

Straight from her success in "Bride by Mistake" and "The Story of Dr. Wassell," Laraine Day is to be featured in **Those Endearing Young Charms,** which Bert Granet will produce.

The Isle of the Dead, first of two RKO-Radio films to star Boris Karloff, is now in active production under the guidance of Producer Val Lewton and Mark Robson, who is directing. Ellen Drew and Marc Kramer are in supporting rôles.

Great things are expected from **My Pal Wolf,** which has already been shown with fine success in America. Sharyn Moffett is starred and Alfred Werker directed.

Philip Terry and Audrey Long are featured in **Pan Americana,** a musical which will be produced and directed by John H. Auer.

John Loder is the star of the "Brighton Strangler," supported by June Duprez. Herman Schlom is the producer and Max Nesseck is directing. The story has a British background and is a fine romantic mystery drama.

NONE BUT THE LONELY HEART, best-selling novel by Richard Llewellyn, author of "How Green Was My Valley," has been adapted for the screen by RKO-Radio, with Cary Grant co-starred with Ethel Barrymore

RKO-Radio intend to continue their highly successful "Falcon" series, two of which films will be included in the new groupings. The first is **The Falcon in Hollywood,** to be followed by **The Falcon in San Francisco.** Tom Conway will have the titular rôle on each occasion.

Simone Simon is to star in **Mademoiselle Fifi** with John Emery, Kurt Kreuger and Alan Napier in support. Val Lewton is the producer, Robert Wise is directing, and the story is based upon the works of Guy de Maupassant.

The balance of the RKO-Radio 1945 programme is as follows:—

The Flying Yorkshireman, adaptation of the Eric Knight novel, with Barry Fitzgerald starred; **First Man in Tokyo,** a topical drama, featuring Tom Neal; **Two o'Clock Courage,** a thrilling mystery, with Tom Conway; **Night of Adventure,** another Tom Conway thriller romantic drama; **Bamboo Blonde,** a romantic comedy, to be produced by Maurice Geraghty; **Girl Rush,** first of three Wally Brown and Alan Carney comedy subjects, in which Frances Langford and Vera Vague will be featured; **Zombie on Broadway** and **Radio Stars on Parade**, two further Brown-Carney comedy features; **Heavenly Days,** a fine new subject, co-starring Fibber McGee and Molly; **Lady of the Lampoon,** a musical, to be produced by Maurice Geraghty; **Come Share My Love,** a Leon Errol starring comedy; and **Betrayal from the East,** a vividly topical drama, which brings Lee Tracy back to the screen, co-starred with Nancy Kelly and supported by Richard Loo and Regis Toomey.

Radio's British Programme

During the coming season RKO-Radio plan to produce two features to follow **Great Day** (tentative title), which is likely to be presented to the Trade in the near future.

Great Day, in itself, provides a fine example of the manner in which RKO-Radio are approaching the task of producing films in Great Britain. It was made by Producer Victor Hanbury at the Denham studios, and co-stars Eric Portman and Flora Robson, two outstanding personalities in the principal rôles. Sheila Sim, Philip Friend, Walter Fitzgerald, Marjorie Rhodes, Isabel Jeans and Maire O'Neill are among the top flight players cast in support of the starring duo.

The story, a fine emotional human drama, is centred in the beautiful Cotswold country and was adapted from the original play by Lesley Storm. It has been directed in excellent fashion by Lance Comfort and is assured of world distribution through RKO-Radio's world-wide organisation.

Under Bob Wolff's leadership, RKO-Radio will concentrate in the future only on obvious box-office attractions of this dimension. Top-notch stories, fine stellar personalities and lavish mounting will be the fundamentals of every film which the company will produce.

The British unit are currently deliberating on a number of story properties for future production. A statement can be expected in the near future, and it is expected that the first of the new films mooted will be ready for filming early this year.

In the short subject field RKO-Radio in 1945 will be in an extremely strong position. The Walt Disney short subjects, featuring all of his famous character creations and several new "stars" will be screened at regular intervals during the season. In addition, RKO-Radio anticipates the early presentation of a vivid and powerful new series of short productions, of which more can be recounted at an early date.

GRAND ARRAY OF PRODUCERS ENSURE BRILLIANT LINE-UP OF SUPERS FOR UNITED ARTISTS

THE STATEMENT BELOW OUTLINES IN SOME DETAIL THE PLANS OF UNITED ARTISTS' PRODUCERS FOR THE COMING YEAR. THEY REPRESENT A FORMIDABLE LINE-UP; CERTAINLY THE GREATEST THAT UNITED ARTISTS HAS EVER PRESENTED IN A SINGLE PROGRAMME.

No less notable is the array of producers whose genius and initiative is linked in this vast achievement. David O. Selznick, Charles Chaplin, Mary Pickford, William Cagney Productions, Edward Small, Hunt Stromberg, Arnold Pressburger, are names that hold the attention of the Industry and the esteem of the world.

The considerable achievement of the past twelve months, which included such outstanding successes as Arnold Pressburger's "It Happened To-morrow," Benedict Bogeaus' "Bridge of San Luis Rey," Charles R. Roger's "Song of the Open Road," Jules Levey's "Hairy Ape,' Andrew Stone's "Sensations of 1945" and Selznick's triumphant "Rebecca" fulfilled United Artists' promise of an outstanding programme made at the beginning of the year.

One of the most eagerly-awaited releases will be that of David O. Selznick's **Since You Went Away.** This is his first production since "Gone With the Wind" and "Rebecca," made almost five years ago. Directed by John Cromwell, this picture stars Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Lionel Barrymore and Robert Walker. Many famous names are to be found in the supporting rôles, there are 205 speaking parts, and over 5,000 extras. It is the very human and appealing story of a typical American family. The picture is smashing all records in America, and bids fair to surpass even "Gone With the Wind."

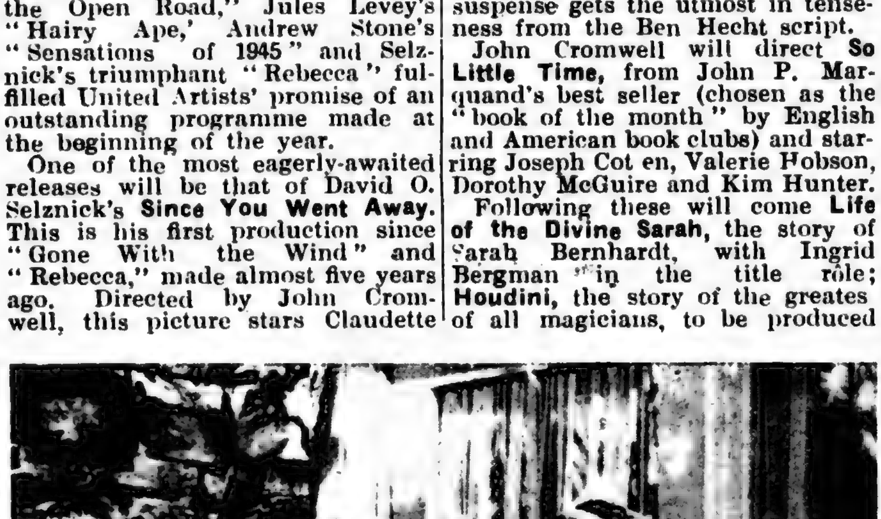
Selznick International and its associated Vanguard Films Inc. have more important productions scheduled for release.

I'll Be Seeing You, a Dore Scharv production, directed by Wm. Dieterle, stars Ginger Rogers, Joseph Cotten, Shirley Temple, and Ralph Morgan. This is a picture with a psychological theme, Ginger plays an attractive girl with a criminal record, and Cotten, an army sergeant, who is a neuropsychiatric patient ("shell-shock" in the last war). It was completed in October, and will be an early release.

Alfred Hitchcock has completed **The House of Doctor Edwardes**, with a big cast headed by Ingrid Bergman and Gregory Peck. Psychoanalysis is the basic plot structure, with Ingrid as a psychiatrist, and Gregory as an amnesia victim with a guilt complex. Hitchcock, the old master of mystery and suspense gets the utmost in tenseness from the Ben Hecht script.

John Cromwell will direct **So Little Time,** from John P. Marquand's best seller (chosen as the "book of the month" by English and American book clubs) and starring Joseph Cotten, Valerie Hobson, Dorothy McGuire and Kim Hunter.

Following these will come **Life of the Divine Sarah,** the story of Sarah Bernhardt, with Ingrid Bergman in the title rôle; **Houdini,** the story of the greatest of all magicians, to be produced by Dore Schary; **Look Homeward, Angel,** produced by Ripley-Monter, and **Lakes of Passion and Romance,** a film anthology in which practically all the Selznick stars will appear.



A scene from TO-MORROW THE WORLD, starring Fredric March and Betty Field with Skippy Homeier (U.A.).

CHARLES CHAPLIN

Charles Chaplin has completed part of the script for his next comedy production **The French Bluebeard**, based on the life of the notorious French murderer, Landru. Constance Collier is placed on the production staff, engaged on preliminary research work. Chaplin will appear in the picture and he will also produce and direct.

WILLIAM CAGNEY

William Cagney Productions have in preparation four productions to star James Cagney. First will be **Blood on the Sun**, a story of an American newspaperman in Tokyo at the time when the Japanese plans for world conquest took shape. Sylvia Sidney plays opposite Cagney as an exotic Eurasian girl. Also cast are Robert Armstrong, James Bell, Wallace Ford, and Rosemary De Camp.

Following immediately will be **Bugles in the Afternoon**, a picturisation of Ernest Haycock's historical novel, and Charles Marquis Warren's **Only the Valiant**, a story of an army outpost fighting the Apaches in the 1870s. **Port Royal** will be a pirate story done in Technicolor. One of Hollywood's top comedians will star in Thorne (Topper) Smith's **The Stray Lamb**, a rollicking fantasy.

EDWARD SMALL

Edward Small has completed **Brewster's Millions,** screen version of the famous stage play which convulsed theatre audiences a few decades since. Stars are Dennis O'Keefe, Eddie "Rochester" Anderson, Gail Patrick, Helen Walker, Mischa Auer, and June Havoc.

Preparing are Alexandre Dumas' **Cagliostro,** starring George Sanders, Louis Hayward, Akim Tamiroff, and J. Carroll Naish; **Bella Donna**, from the Robert Hichens novel; **Valentino,** life story of the famous star; a musical entitled **The Notorious Nancy Grey,** who was the star of an infamous night club in nostalgic New York; and **Kate Fennigate,** by Booth Tarkington.

William Bendix and Dennis O'Keefe, as the two Yanks, will continue their escapades in **Two Yanks in Paris.**

Other pictures for later production will be **Lorna Doone**, another famous stage farce **Are You a Mason.**

SOL LESSER

Lesser's first offering is **Three is a Family,** now being readied for early release, a screen adaptation of the stage play now in the West End, "Three's a Family." The picture is sheer entertainment, dealing with the problems in a household when grown up children return to the paternal roof with their own offspring for the duration. Stars are Marjorie Reynolds, Fred Brady, Fay Bainter, Charlie Ruggles, and a big comedy cast.

Allan Rivkin as producer-writer will make **Civilian Clothes**, from the Broadway play. **Spotlight** will be a top budget musical, and Lesser has scheduled for early production **Mission 51** (a story with something of the pathos of the "Stage Door Canteen"); **Girl Shy G.I.**, **The Underdog**, **Crazy to Dance** and **Many Happy Returns**.

Joseph Cotten and Claudette Colbert in the Selznick film SINCE YOU WENT AWAY (U.A.)

BING CROSBY

Bing Crosby Productions will deliver "The Great John L., a lavish production in the DeMille and Griffith tradition. Story of John L. Sullivan, the famous prizefighter, the picture introduces many famous characters of the period from the sporting, stage, society and newspaper world. Scenes are laid in London, Paris, and New York. Stars are Gre McClure, a newcomer who won the coveted role from strong competition of famous Hollywood stars, Linda Darnell and Barbara Britton. Another newcomer is Lee Sullivan, a relative of John L., and a headliner on the New York stage, radio, and night clubs.

SEYMOUR NEBENZAL AND MARY PICKFORD

Seymour Nebenzal and Mary Pickford will co-produce **Mayerling**, the story of the romance of the Crown Prince Rudolph of Austria and the Viennese g

Marie Vetsera. Nebenzal made this a prize winning French movie with Charles Boyer and Danielle Darrieux as the stars. Robert Donat is mentioned as the probable star of the new picture on which Nebenzal estimates to spend two million dollars. Nebenzal has also purchased the screen rights of Rowland Leigh's **S.S. Titanic** for production this year. The picture will be brought to the screen as a drama of many of the people aboard the luxury liner on her maiden and fatal voyage.

Benedict Bogeaus: Due for immediate release is **Dark Waters,** a colourful story, the main theme o which is a diabolical terror plot. The action takes place on a Louisiana sugar plantation. Merle Oberon and Franchot Tone are the stars, supported by Fay Bainter and Thomas Mitchell.

A. PRESSBURGER

Arnold Pressburger announces **Driftwood** as the tentative title of his first picture to go into production in the new year. Elmer Rice is working on the screenplay. Zoltan Korda will direct **Set the Wild Echoes Flying,** from the *Saturday Evening Post* story. Pressburger has also acquired the screen rights of "Shadow in the Flame."

LESTER COWAN

Lester Cowan has his screen version of **To-morrow the World,** the famous stage play, ready for early release. Stars are Fredric March and Betty Field. Also in the cast is Skippy Homeier, in the rôle of 12-year-old little Nazi horror, the part he created and which caused a sensation on Broadway.

G.I. Joe, film version of Ernie Pyle's "Here is Your War," is wel under way. Burgess Meredith has been selected for the Pyle rôle.

Greta Garbo will make her return to the screen in "Woman of the Sea," a story of the Norwegian merchant marine, by British novelist C. S. Forester.

C. R. ROGERS

Charles R. Rogers: In the final stage is **Delightfully Dangerous,** in which winsome, golden-voiced little Jane Powell, who made her debut in Rogers' "Song of the Open Road," sings lovely melodies written for her by Morton Gould, and also dances. Co-stars are Ralph Bellamy and Constance Moore, latter of whom has won terrific enthusiasm for her great performance. Lee Sullivan, Broadway star, will appear in Technicolor musical, **My Wild Irish Rose,** based on the life of Chauncey Olcott, the famous Irish tenor.

Also in preparation are **Angel on My Shoulder,** a fantasy by Harry Segall, and **One Man's Family,** from the N.B.C. radio serial. Also [illegible] are **The Gaunt Woman** and **Cinderella Goes to Town.**

[illegible] newest scheduled production, **The Varga Girl,** Charles R. Rogers is instituting a search for the most beautiful and perfect girl to star in the picture. She will be the "first and foremost number one pin-up girl in the world."

1944 United Artists' Triumphs will be Amplified in 1945

Anne Baxter, Ralph Bellamy, and Ruth Warwick in GUEST IN THE HOUSE (United Artists)

ANDREW STONE

Andrew Stone is preparing **Sensations of 1946** as a successor to his present "sensational" success, "Sensations of 1945," to be made on the same plan—a top Hollywood cast backed up by headline acts from every field of entertainment. **Bedside Manner** will be adapted from the *Saturday Evening Post* story of same name; **Miss America,** a Technicolor musical will feature the beauty champions of America's 48 states for whom the selection has already begun, and **Victory Express** will be a saga of the American railroads.

HUNT STROMBERG

Hunt Stromberg: **Guest in the House** will be an immediate release. Stars are Anne Baxter, Ralph Bellamy, Aline McMahon, Ruth Warwick, Scott McKay and Jerome Cowan. A gripping story with a psychological theme, of a wilful girl with strange impulses who nearly wrecks her benefactors' happiness with her own selfish ambitions. Liszt's beautiful "Liebestraum" plays an integral part in the development of the story.

Dishonoured Lady, now being prepared for shooting, will be directed by Andre De Toth. Pedro Armendariz, from Mexico City Studios, who so impressed Mary Pickford when on a visit there (she had him fly to New York for a test) has been cast in the colourful rôle of Moreno.

This is the Life will be a story of a famous New York restaurateur, Arnold Reuben, and tentatively titled **Blood and Guts** will be based on the military career of General George S. Patton, junr. Stromberg also plans to film another biographical picture, **Susan B. Anthony.**

SAM BRONSTON

Samuel Bronston: Three famous producers and directors will handle the subjects which Bronston has in preparation. **Decision,** from the stage play by Chodorov, is to be produced and directed by Julian Duvivier. Walter Houston is cast as a demobilised soldier, who returns to find his hometown in the grip of a pro-fascist.

Zazu Pitts will be the spinster murderess in Agatha Christie's **Ten Little Indians,** known here as "Ten Litle Niggers," to be produced and directed by Rene Clair. Lewis Milestone will produce and direct **Borrowed Night,** from a Cosmopolitan magazine story.

Bronston will also film a story of **Billy Mitchell,** after whom the bombers are named, and three of Jack London's stories, **The Valley of the Moon, The Star Rover** and **The Little Lady of the Big House.**

J. H. SKIRBALL

Jack H. Skirball: Fred Allen returns to the screen in **It's in the Bag,** his first picture for four years; he has been confining his activities to his radio programme. The picture will be one of the most important comedy films of the year, produced on a lavish scale. A galaxy of stars include Jack Benny, Rudy Valee, Don Ameche, William Bendix, Victor Moore, Binnie Barnes, Robert Benchley and Jerry Colonna, Jack Skirball and Bruce Manning will also make **Guest Wife,** for which picture they have signed Claudette Colbert to play the leading rôle. Two of Hollywood's top flight male stars will appear opposite Miss Colbert.

LEVEY, ROACH, P.A.C.

Jules Levey has three pictures in preparation, a musical with a Mexican background, a play, and a story to star William Bendix.

Hal Roach: Latest streamliner is **Naztv Nuisance**—shows the discomfiture of the three Dictators, played by Bobby Watson, Joe Devlin, and Johnny Arthur.

Producing Artists Inc., now busily shooting **Tuckers of Texas,** from George Sessions Perry prizewinner, "Hold Autumn in Your Hand," a story of a Texas ranch, starring Zachary Scott, Betty Field, Beulah Bondi and Carroll Naish. Preparing are **Love is Where You Find It,** a Jerome Kern musical; **Double Trouble,** to star Jack Benny; **Singing City,** from a novel by Dan Totheroh. **The Blackbirder,** by Dorothy Hughes, and **Of Thee I Sing.**

P.C.A.

Producers Corporation of America have in active preparation **This Crazy Lovely World,** a Grand Hotel type of love story to be produced by Eric Pommer; **The New Cabinet of Dr. Caligari,** a modernised version of the picture Pommer made several years ago; **The Old West,** which Harry Joe Brown will produce in Technicolor; and **O'Brien's Navy,** an original comedy which Brown will also produce.

Also scheduled are **Devouring Angels,** from the play "The Greeks Had a Word For It"; **Mesmer,** the story of the original protagonist of hypnotism; and **Escape from Beauty,** purchased at the request of a prominent feminine star who will shortly be available to play the lead. Negotiations are in progress to acquire the right of Dodie Smith's stage success, **Friends and Lovers.**

G. RABINOVITCH

Gregor Rabinovitch will shortly put into production **Latin Quarter,** an original romantic story inspired by the gallantry of the young French artists who played such a great part in the liberation of Paris The lovely music of Puccini's **La Boheme,** with some modern melodies, will form the musical background to the picture.

Constance Bennett: Screen star Constance Bennett, who has now become an independent producer, has started activities on **Paris Underground,** which Gregory Ratoff will direct, as her first subject.

Armand Dennis: **Dangerous Journey** is the story of the Dennis-Roosevelt expedition through Africa, India and Burma, a fascinating and entertaining travelogue with breathtaking sequences.

JOHN GRIERSON

Morey and Sutherland Productions: First two of their Plastic Products Technicolor Cartoons ready for release. Titles are **The Cross-Eyed Bull** and **The Flying Jeep.**

World in Action: These important documentaries, produced by John Grierson for the National Film Board of Canada, have won a great reputation for the topicality of their subjects, their vivid dramatic presentation and world-wide range of interest.

The titles so far announced include **Global Air Routes, Fortress Japan, When Asia Speaks, Inside France, Russia's Foreign Policy,** and a number of others. More subjects are in preparation and will be anounced in due course.

PATHE LINE-UP FROM ASSOCIATED P.R.C. AND MONOGRAM FOR BOX-OFFICE

PATHE faces the New Year with the most outstanding line-up of box-office productions in the history of the company. William Moffat, managing director, announces that, in addition to the most ambitious programme yet planned by Associated British as detailed in the British section of this issue, he is to present the top-line product of Monogram Pictures Corporation and P.R.C. Pictures, Inc., and altogether the Pathe year promises to be one that is full of real box-office winners.

Anton Walbrook with Margaretta Scott in a scene from the A.B.P.C. production THE MAN FROM MOROCCO (Pathe)

Monogram have a big programme of pictures in hand, and several of them are already completed, and among these is **A Wave, A WAC and a Marine**, an out-of-the-ordinary musical comedy in which Elyse Knox, Anne Gillis, Henny Youngman, Marjorie Woodworth, and "Red" Marshall have leading rôles in a story that has catchy songs, new comedy "finds" and gives Henny Youngman his first big rôle. Then comes a first-rate adaptation of a Jack London story, **Alaska**, in which photographic excellence is mixed with fast-moving melodrama, and here again Monogram have secured a cast of well-known names. Kent Taylor, Margaret Lindsay, Dean Jagger, John Carradine, and Nils Asther have the important rôles.

A NEW STAR

A new star has been discovered in the person of Kim Hunter, who is on loan from David O. Selznick, playing principal rôle in **When Strangers Marry**, another Monogram special production soon to be presented to the Trade. Dean Jagger, Neil Hamilton and Robert Mitchum support Kim Hunter in a mystery tale with a neat twist in its plot.

Also listed in the 1945 line-up is **Divorce**, the new Kay Francis starring vehicle, and of which she is part-producer of a modern story now in active production. Then comes **G.I. Honeymoon**, featuring another popular Monogram star, Gale Storm, in a snappy tale of a boy and girl romance that becomes full of amusing complications, and also in the cast are Robert Emmett Keane, Harry Strong and Terry Frost. Belita, star of the 1944 success, "Lady Let's Dance," will be seen in another super musical show, the tentative title of which is **Rhapsody On Ice**, and a big cast of players has been lined up in support of this famous dancer and ice skater.

A terrific cast has been assigned to take the big rôles in **They Shall Have Faith**, a sensational story of to-day, with Sir Aubrey Smith, Gale Storm, Johnny Mack Brown, Mary Boland, Frank Craven, Johnny Downs and Conrad Nagel at the top of the cast.

It is announced that Gale Storm has been billed to star in yet another big Monogram production, this time a comedy of the Gay Nineties, **Sunbonnet Sue**, in which Phil Regan co-stars. This film is one of the most lavish of the 1945 productions and is based on the famous song hit by Gus Edwardes.

One of the highlights of 1945 is **John Dillinger**, based on the life story of the famous gangster, here Lawrence Tierney has the title part and is supported by Anne Jeffreys, and another drama also listed for production is **Little Devils**, a tale of heroic China, starring Paul Kelly and Harry Carey. Drama takes principal place in several of Monogram's 1945 big productions. Also included in this category is **The Shadow**, a gripping thriller; **The Honest Gambler**, taken from a Phillip Yordan story; **Gang War**, said to be Monogram's most sensational drama of the coming line-up; and **Dragon's Son**, in which the little oriental star Ducky Louie steals the top honours.

Edmund Love and Jean Parker in the Monogram film OH WHAT A NIGHT (Pathe)

Comedy and modern dance numbers are well distributed in **Rhythm Ranch**; and Elyse Knox, Marjorie Rambeau, Rick Vallin and Dorothea Kent make merry in **Army Wives**, a snappy, topical comedy. Other titles soon to be put into production are **Murder in the Family**, four features starring the East Side Kids, six Westerns, and two special productions starring Acquanette, the new South Sea Island sensation.

As the result of a continual search for new talent and out-of-the-rut stories the P.R.C. programme for 1945 contains product that is destined to create box-office records, and excellent Press reports on those already completed have reached Pathe.

BIG STAR ROSTER

The star line-up included Benny Fields, James Lydon, Edward Everett Horton, Roscoe Karns, Gladys George, Warren William, Francis Langford, John Carradine, Martha Tilton, Sally Eilers, Guy Kibbee, and Nils Asther, to name only a few of the P.R.C leading players for 1945.

A musical comedy that secured excellent Press notices from the States is **Minstrel Man**, with its revival, during the course of the story, of many old minstrel melodies, and features Benny Fields in a tuneful and touching tale of the minstrel troupes who blacked their faces in order to create the type of entertainment that has never died. "Remember Me to Carolina" and "Melancholy Baby" are among the many numbers featured, and supporting Fields are Gladys George, Allan Dinehart, Roscoe Karns, and Judy Clark. Also completed is **When the Lights go on Again**, a film as topical as its title, and here P.R.C. have given James Lydon the very human rôle of the young soldier who returns home shaken by war experiences to the peace of his home-town. His reactions and readjustments form the plot, and here again America has welcomd this outstanding production as one that has no flaws.

Bluebeard, a thrilling picturised version of the life of the notorious French artist-murderer, with scenes set in Paris of the late 19th century, and John Carradine has been stated to give a sensitive and virile portrayal in this P.R.C. super production. Produced by Leon Fromkess, this oustanding P.R.C. film has Jean Parker, Nils Asther and Ludwig Stossel in the main supporting rôles.

Comedy takes a big place in the P.R.C. 1945 line-up, and Slim Summerville and El Brendel provide the laughs in **I'm From Arkansas**, a hill-billy musical farce with an amazing variety of song numbers. **Swing Hostess**, with Martha Tilton starred, which Sigmund Neufeld is directing, is on the production list, and there is much in this jolly comedy to please the lovers of "swing."

Stuart Erwin completes his 50th rôle with his screen part in the **Great Mike**, a light melodrama telling the story of a boy, a dog and a horse, and also on the production list is **Hollywood and Vine**, in which James Ellison and Wanda Kay share acting honours with Franklyn Pangborn and Ralph Morgan.

HILARIOUS FARCE

James Lydon and Freddie Bartholomew are teamed with Edward Everett Horton in **The Town Went Wild**, a witty farce directed by Ralph Murphy. Joseph H. Lewis, director of "Minstrel Man," is to be responsible for the direction of **Strange Illusion**, a first-rate mystery thriller with an all-star cast, at the head of which are Sally Eilers and Warren William. Another outstanding drama is **Crime Inc.**, a tale of the gangster days of 1930, and Martha Tilton, Tom Neal and J. Carrol Naish are assigned for the principal rôles.

Of the many stories on the immediate production list is **Fog Island**, a gripping drama of a convict island; **His Adopted Daughter**, a modern story with a touch of mystery; and **Savannah**, the drama of a woman whose husband is lost at sea. Also included in the 1945 plan is **War Marriages Swamp Man**, **Bombshell from Brazil**, a Cohen and Kelly comedy, **East Side West Side**, **Queen of Burlesque**, **Drums of Death**, and **The Wife of Monte Cristo**.

Maurice Ostrer

in charge of
Production

GAINSBOROUGH PICTURES

SHEPHERDS BUSH

Gainsboro

THE HOME OF BOX-O

1928 1944

WE DIVE AT DAWN

ERIC PORTMAN JOHN MILLS

THE MAN IN GREY

MARGARET LOCKWOOD JAMES MASON
PHYLLIS CALVERT

FANNY BY GASLIGHT

PHYLLIS CALVERT JAMES MASON
STEWART GRANGER

LOVE STORY

MARGARET LOCKWOOD STEWART GRANGER
TOM WALLS PATRICIA ROC

MAURICE OSTRER

ISLINGTON

gh Pictures

OFFICE WINNERS 1928 LTD 1945

1945

MADONNA OF THE SEVEN MOONS
PHYLLIS CALVERT STEWART GRANGER
PATRICIA ROC JEAN KENT

A PLACE OF ONE'S OWN
MARGARET LOCKWOOD JAMES MASON
BARBARA MULLEN

THEY WERE SISTERS
PHYLLIS CALVERT JAMES MASON
HUGH SINCLAIR ANNE CRAWFORD DULCIE GREY

I'LL BE YOUR SWEETHEART
MARGARET LOCKWOOD VIC OLIVER
MICHAEL RENNIE

in charge of Production

HAROLD
HUTH
PRODUCER

PIMPERNEL SMITH (British National)
BUSMANS HONEYMOON (M.-G.-M.)
TARTU (M. G.-M.)
LOVE STORY (Gainsboro')
THEY WERE SISTERS (Gainsboro')

GAINSBOROUGH PICTURES

MAURICE OSTRER
in charge of Production

R. J. MINNEY

PRODUCER

MADONNA of the SEVEN MOONS
A PLACE of ONE'S OWN

IN PREPARATION:

THE WICKED LADY
THE MAGIC BOW

GAINSBOROUGH PICTURES

MAURICE OSTRER
in charge of Production

LOUIS

LEVY

ASSOCIATE PRODUCER

I'LL BE YOUR SWEETHEART

GAINSBORO'S LATEST MUSICAL

GAINSBOROUGH PICTURES

MAURICE OSTRER

in charge of Production

ARTHUR
CRABTREE
DIRECTOR

MADONNA of the SEVEN MOONS

THEY WERE SISTERS

GAINSBOROUGH PICTURES

MAURICE OSTRER
in charge of Production

BERNARD KNOWLES
DIRECTOR

A PLACE OF ONE'S OWN

IN PREPARATION:

THE MAGIC BOW

GAINSBOROUGH PICTURES

MAURICE OSTRER
in charge of Production

OUR PRESTIGE IS HIGH, BUT WE MUST BEWARE OF PITFALLS

◆

Surprising Views of Mr. Rank

By the "Daily Herald's" Distinguished Critic

P. L. MANNOCK

ENORMOUS opportunities await the British production industry in 1945, and there is little doubt that this is generally realised in quarters where influence is strongest and where the facts are most accessible. To begin with, there is the Government, far more closely in touch with production and its manifold problems than ever before, and what is even more important, fully alive to the fact that the industry has a much greater national significance than that of keeping a few thousand people employed.

onsultations, official and semi-official, constantly take place between sections of the studio world and representatives of Government departments—departments which are permanent and not likely to be disintegrated by any General Election results. From the Treasury downwards to the Ministry of Labour, Board of Trade and other offices, various vital aspects of the British film are regularly discussed; nor are the results simply pigeonholed and forgotten.

roduction firms are also extremely active on such questions as export markets, distribution at home and abroad, and the gradual freeing of facilities, premises and restrictions on supplies and personnel. Even when production policies of firms are apparently diametrically opposed, interest in such matters is necessarily mutual and common.

ONE looks back on the British product of 1944 with special pride, for as a critic, I regard the three finest pictures of the year to be the British trio **This Happy Breed, The Way Ahead** and **Henry V.** If this opinion is correct. it is the first time this has happened in screen history.

ll three have had enormous praise in the Press; and in this connection it was rather surprising to hear from J. Arthur Rank's own lips, just before Christmas, what practically amounted to an accusation that the critics were insufficiently kind to British pictures. This charge was all the more unexpected by reason of the fact that all three of these fine pictures were produced and handled under the auspices of Mr. Rank himself. It may be assumed, however, that Mr. Rank was thinking of other British pictures. It is true that some of these have not been greeted with critical hosannas. Possibly the critics have been wrong; but there is also the bare possibility that some of these pictures have had something the matter with them.

y own feeling is that 1944 did bring forth, alongside many excellent British efforts, quite a number of subjects of a lower standard than we were accustomed to see in any of the first four years of the war. And this, although the general or average level of merit of our product has probably not deteriorated, is regrettable. Though not of major seriousness, it should make us pause at a time when the foundations and credit of the Industry need firmer establishment than at any time in its history.

MOST people expect the war in Europe to end in 1945, and this means we shall be faced with a transition period in which to accumulate resources, followed by a return to freedom in the studio world—at all events, to a degree of freedom denied us for half a decade. How prepared are we? How many of our shortcomings are due to wartime difficulties, and how many to lack of judgment? These are questions which should be searchingly asked by everyone in authority in the British production sphere.

et us, for example, consider the types of subjects which may fittingly be made. There can be no hard-and-fast rules. A fine picture sometimes breaks all the rules. But in trends we can profit by experience. War subjects? Here we may easily be caught napping. It is worth while recalling what happened in 1919. War stories almost automatically became overnight a drug in the market, and remained unwanted for several years.

e have, after all, done gloriously in extolling our fighting Services on the screen, and there is no particular feeling that the peak has not been reached. During last year, too, we did the Merchant Navy proud in **San Demetrio, London,** and **Western Approaches.** Any fighting war picture in production during the first few months of 1945 runs the risk of being out of date by the time it is seen by the public, who have for four years been sick to death of the programme war picture in any case.

THE same applies to stories laid in European countries before liberation. Those laid in France and Belgium are already dead as mutton, and it needs an unusually novel angle to make any under-the-Nazi-heel yarn acceptable.

After all, there is a vast field of subjects other than wartime ones. There is, indeed, a good range of non-war topical themes, even of liberation itself. But why is there such a lack of enterprise in this direction? Experiment is apt to be expensive, but efforts such as **A Canterbury Tale** and **Tawny Pipit** at least pointed the way last year, in spite of their defects. For they were the first evidence of the influence of the British documentary method on feature stories.

Costume period stories should not be ignored. The unexpected success of **Man in Grey** was a pointer, and the Victorianism of **Fanny By Gaslight** and **Champagne Charlie** is a line to be improved upon. But are we to have no musicals? We cannot compete with Hollywood's spectacular riots, but a British technique on less lavish (but possibly wittier) lines has yet to be realised. And why is there such a slump in crime and detection?

REVERTING to **A Canterbury Tale,** this at least exploited a particular British city, and I still hope to see British backgrounds of our big cities. (Why, in **Shipbuilders,** did we not have Sauchiehall Street?) We see 'Frisco, Chicago and Buffalo; why not Manchester, Edinburgh, Perth, Cardiff, Brighton and Haslemere?

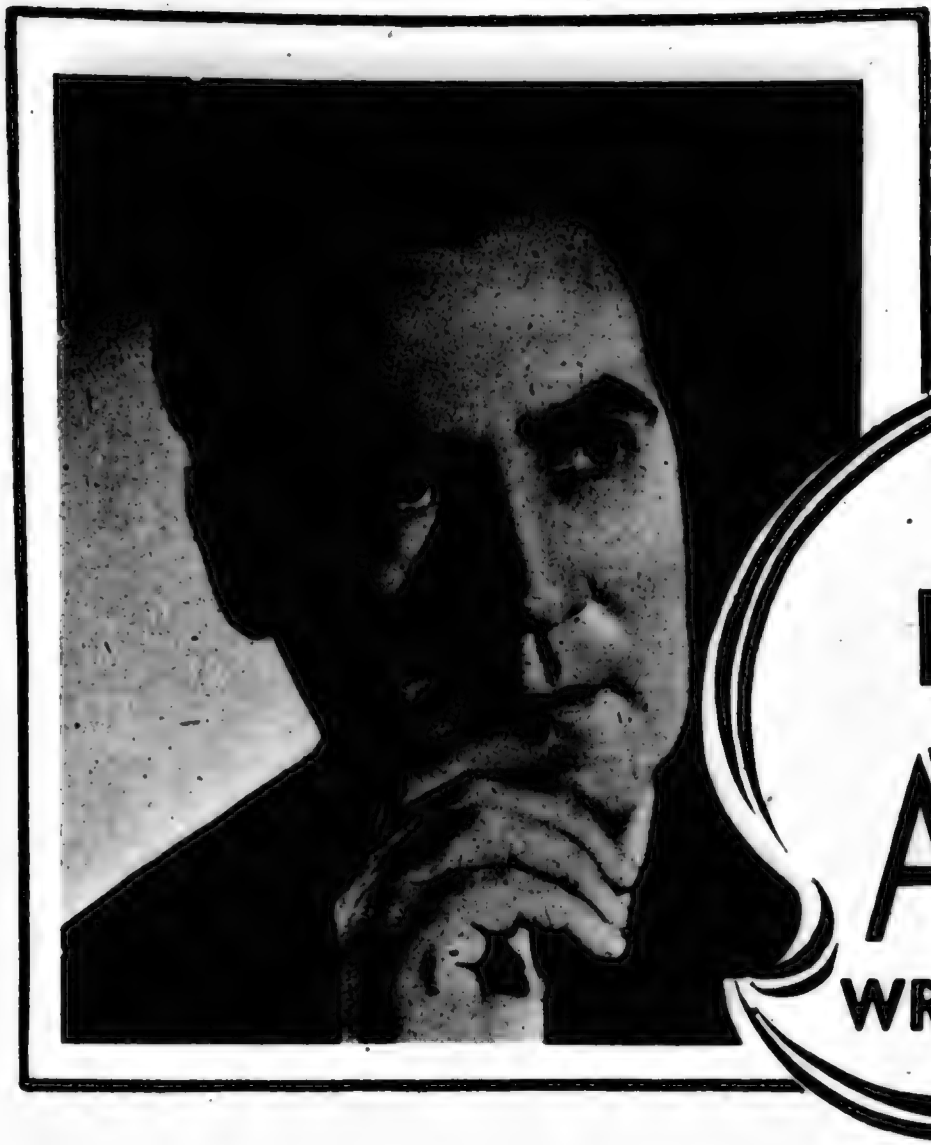
However, the best subjects, settings and personalities depend in the long run upon production technique; and the faults of this country in that direction are still painfully plain. In enumerating two of them, I am really naming only one—that is the scenario. Either we have too few capable writers of screen treatment, or their work is ditched and mangled by others, a practice of such long standing that it is almost hallowed by tradition. I am certain that one or two of our production chiefs are flagrantly unqualified to tell a good script from a bad one; and I know that the vicious business of writing during shooting still goes on.

Tied up with this, for it is really due to inefficient story scripting, is the crowding of stories with too many characters, with the result that personality interest is far too diffused. This was a fault in **Halfway House, 2,000 Women, Don't Take It to Heart** and **Twilight Hour,** among others.

Authenticity of British character types and atmosphere is still considerably short of perfection. Class distinctions are far too sharp and overdrawn, and as to settings of British homes, they have more imagination than justification. Above a certain slum level, they have as much relation to typical British life as the British Government's Pavilion at the 1937 Paris Exhibition.

THESE things are of special importance now that there is a big effort to put British life on the screens of the rest of the world. Equally of moment is the quality of British speech. Far too many of our players speak in an unnatural form of stage-trained elocution which is rightly regarded as affectation, not only in the States and in parts of the Empire, but in many areas of the British Isles. To balance it, I notice the use of dialect (including Cockney) becoming more and more self-conscious. We really must strive for *natural* forms of speech, which the medium of the screen demands far more than does the theatre or even the radio. I note that this matter of English speech is being reported on from America, and none too soon. If American markets are vital to our stable production, it is a factor calling for expert advice throughout.

By 1946 I expect to see the available floor space in British studios increased by at least 25 per cent. Whether it can be fully equipped by that time I have no notion; but I hope the Government will watch the importation of Hollywood cameras, lighting and acoustic apparatus, to safeguard the British firms whose manufactures are still under a ban except for the Services' supplies.



LESLIE ARLISS

WRITER - DIRECTOR

1943-4

THE MAN IN GREY

LOVE STORY

1945

THE WICKED LADY

GAINSBOROUGH PICTURES

MAURICE OSTRER

in charge of Production

GAINSBOROUGH PICTURES (1928) LTD

PRODUCTION SCHEDULE—1945

THE WICKED LADY
THE MAGIC BOW
NOTHING TO LOSE
CARAVAN
KING OF SPORT
ROB ROY (IN COLOUR)

PRODUCERS

HAROLD HUTH
R. C. MINNEY

ASSOCIATE PRODUCERS

LOUIS LEVY
R. DEARING

DIRECTORS

LESLIE ARLISS
VAL GUEST
BERNARD KNOWLES
ARTHUR CRABTREE

STARS

PHYLLIS CALVERT
MARGARET LOCKWOOD
PATRICIA ROC
DULCIE GRAY
JEAN KENT
ANNE CRAWFORD

STEWART GRANGER
JOHN MILLS
MOORE MARRIOTT
MICHAEL RENNIE
PETER GRAVES
BARRIE LIVESEY

MAURICE OSTRER IN CHARGE OF PRODUCTION

In the following article, the writer, who is a regular contributor to the* BRITISH JOURNAL OF PHOTOGRAPHY *on the use of colour in films, surveys the work accomplished in outstanding films, both British and American

AN EXPERT REVIEWS THE AMAZING ADVANCES IN THE TREATMENT OF COLOUR PICTURES

By

E. S. Tompkins,

B.Sc., A.R.P.S.

LAST year was one of triumphant progress for colour in the kinema The number of feature films in colour, all of them Technicolor productions, has been higher than ever before. Most encouraging to us in this country has been the marked increase in British production in colour.

Two colour-films with musical backgrounds have had outstanding successes. Paramount's "Lady in the Dark," with its psycho-analytical theme, owed most of its attraction to its colour treatment, without which the dream sequences, which formed so important a part of the story, would have lost most of their point.

A success of a more popular type has been registered by Universal-G.F.D.'s "Phantom of the Opera," which won an Academy Award for its photography and came over here to use its carefully-contrived colour to bring chilling thrills to hundreds of screens.

Later in the year another film in the same vein, "The Climax," was presented by Universal, who have already demonstrated by their series of Maria Montez oriental fantasies their inclination to establish a successful popular colour-film formula and then to repeat it several times.

BACKGROUND TO DOCUMENTARY

A number of outstanding real-life stories in colour have been seen during the year. Metro - Goldwyn - Mayer's "An American Romance" cannot be praised too highly. Here for almost the first time is a real attempt to transfer to the screen some of the fascination of everyday work, using industry itself as a documentary background. As this film gets around the industrial areas it will be recognised by workers everywhere as honest everyday romance translated to the colour screen, just as was done in Two Cities-Eagle Lion's British colour film, "This Happy Breed."

Noel Coward's earlier monochrome films, "Cavalcade" and "In Which We Serve," had proved his power to tell a screen story. Colour was introduced into "This Happy Breed" rather as an afterthought. The result has been triumphant and this picture has been welcomed wherever it has gone, as being a mirror of the lives of millions of us.

The benefit to Technicolor is twofold. First this film calls forth praise for the fidelity of its reproduction of English colouring, then on consideration the audience come to recognise that since this well-known colour is rendered truthfully, it must be acknowledged that some of the wilder flights of dramatic fantasy which Technicolor is so often called upon to make in the extravaganza musical, may after all be attributable to peculiarities of American colour styling, rather than to any defect in the process itself.

PARAMOUNT'S CONTRIBUTIONS

Paramount's two big colour films, "For Whom the Bell Tolls," which concluded a long run in London and then was specially presented in the provinces, and "The Story of Dr. Wassell," have both been notable contributions to colour-film history, although the latter picture would have had more chance of success in this country had it been produced with fewer of Cecil B. de Mille's more extravagant flights of fancy.

20th Century-Fox has had two real-life stories in the year's releases, the historical "Buffalo Bill," one of the rare Westerners in colour, and the delightful unpretentious "Home in Indiana," a refreshing breath of open country in a world at war.

A PROCESSION OF MUSICALS

The year has seen a continuation of the gay procession of musicals in colour. 20th Century-Fox has been predominant here, with vehicles for all its well-established stars and a few new ones; while other productions of this type have come from M-G-M, Paramount and Warner Bros., with first musical productions from Columbia (the outstanding "Cover Girl"), and from Goldwyn in association with RKO-Radio. Metro-Goldwyn-Mayer has broken new ground with the first all-star revue in colour, "Thousands Cheer."

The American tendency has continued to be to keep colour for use as a help for the not quite first-rate in films. Thus the Lubitsch colour experiment of 1943 has not been repeated, and there have been no new recruits to colour from among the directors of the first rank.

In this country, on the other hand, there has been a most laudable tendency to use colour on outstanding productions, a practice foreshadowed by such past successes as "Four Feathers," "The Drum" and "The Life and Death of Colonel Blimp," and fully justified by the immediate success of "This Happy Breed."

Colour has also been brought to screen Shakespeare, in Laurence Olivier's "Henry V," while it is also being used for two further productions of the first importance in Noel Coward's "Blithe Spirit" and George Bernard Shaw's "Cæsar and Cleopatra."

DISNEY STILL REIGNS SUPREME

Among the shorts in colour Disney cartoons (RKO-Radio) have still reigned supreme, but during the year colour has continued to be used in documentary films, and Metro-Goldwyn-Mayer's FitzPatrick "Travel Talks" and Warner Bros. "Sports Parades" and "Specials" have gone on with their good work of building up a demand for colour in the short film.

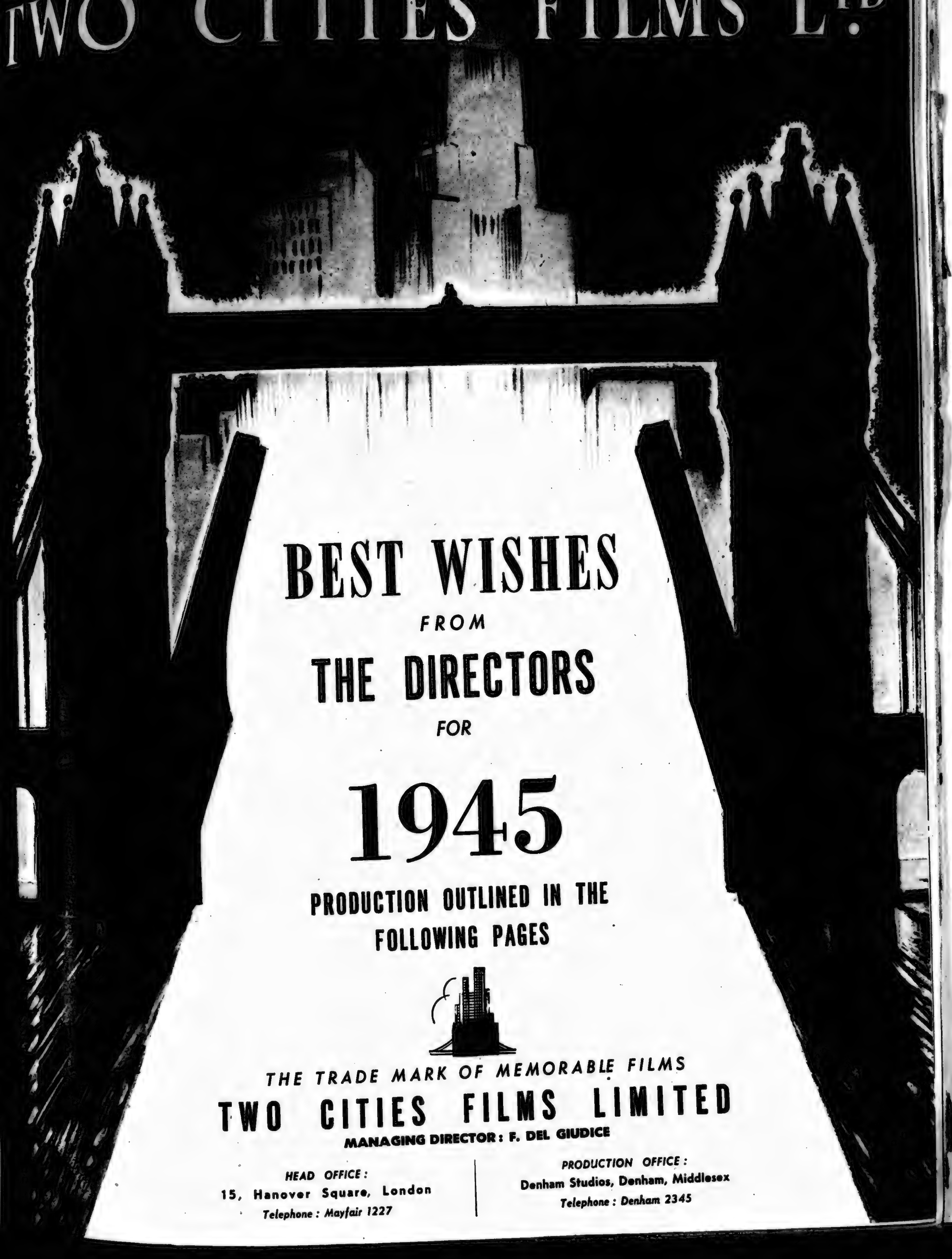
Two interesting American documentaries have also been shown, "Report from the Aleutians" (Warner), and "The Memphis Belle" (M-G-M), both enlarged from 16 mm. originals. Towards the end of the year the Crown Film Unit's long Technicolor documentary, "Western Approaches" (British Lion), part actuality record and part reconstruction, appeared to signal a new era in a school of film production which has always owed so much to British workers.

Two British films shown in London late in the year provide excellent examples of skill in the use of Technicolor. The dramatic use of colour plays a very great part in the success of "Henry V." Low key technique as in Falstaff's death contrasts with the high key and pastel colours of the scenes of the French Court.

The big-scale scenes of the battle of Agincourt call for special praise, for here is a magnificent camera spectacle faultlessly carried out in spite of numerous difficulties, while the sequences of Henry's wooing provide a scene as fine as anything that Technicolor has ever achieved on either side of the Atlantic.

In "Western Approaches" the Technicolor is magnificent throughout. The misty shots of the New York waterfront, the conference room with its differing uniforms, the Atlantic convoy and the Admiralty control room are delightful, while in the lifeboat scenes, shot amid almost unsurmountable difficulties, the overall greenness of the sea in its many moods, is never completely lost.

There *are* occasional lapses, most of them only of an incidental nature, but the film is a grand omen for the use of colour by the Film Unit and a completely fascinating piece of dramatic entertainment.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FOR

1945

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LAURENCE OLIVIER in ANATOLE DE GRUNWALD'S
"THE DEMI PARADISE"

ANATOLE DE GRUNWALD and TERENCE RATTIGAN'S
'ENGLISH WITHOUT TEARS'

DAVID NIVEN *in*

"THE WAY AHEAD"

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OF

HENRY V

by
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Produced and directed by Laurence Olivier **and in which he also plays the title role**

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(IN TECHNICOLOR)

A NOEL COWARD—CINEGUILD PRODUCTION

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KAY HAMMOND and MARGARET RUTHERFORD

DIRECTED BY DAVID LEAN · PHOTOGRAPHED BY RONALD NEAME
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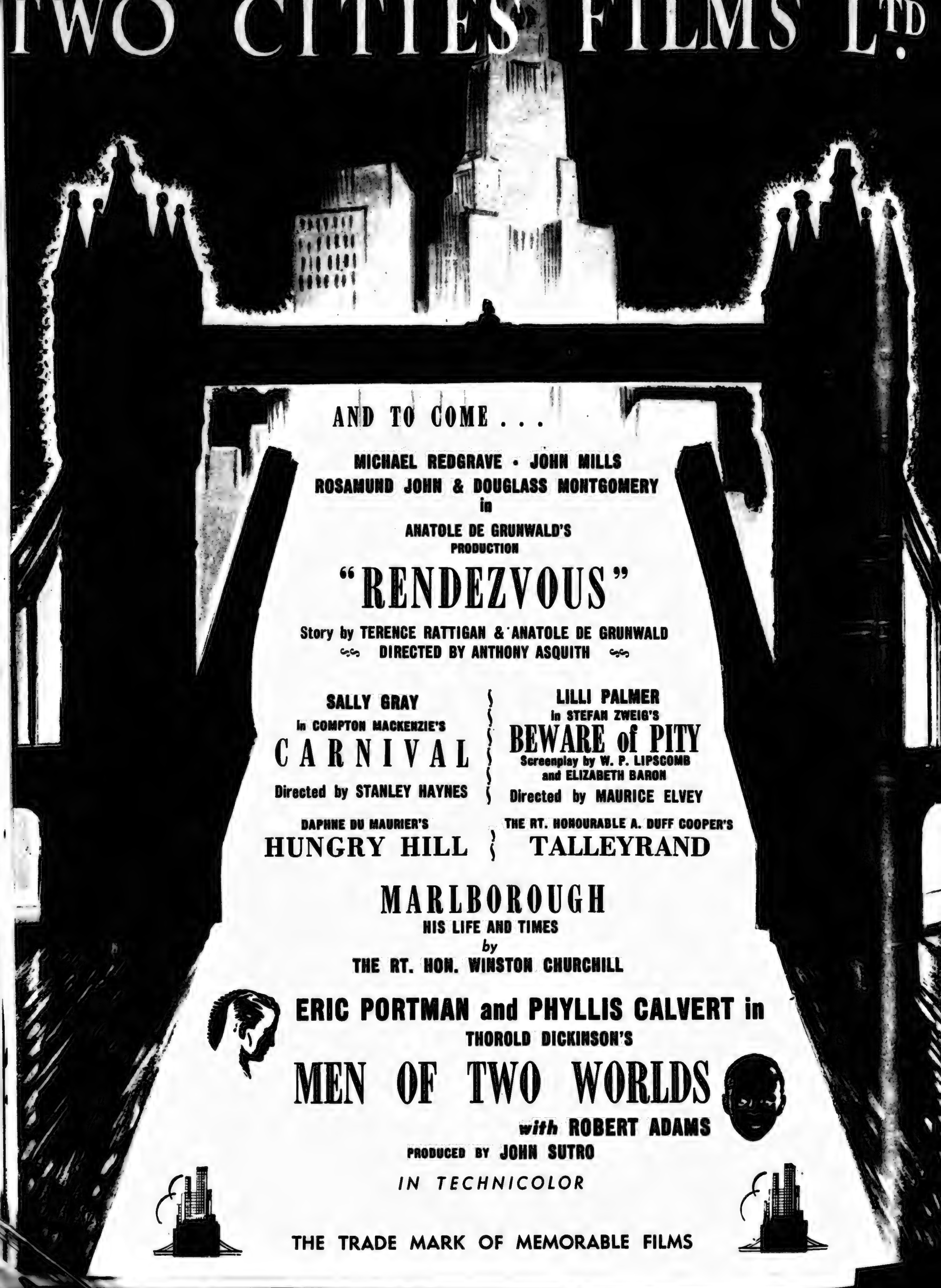

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AND TO COME . . .

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ROSAMUND JOHN & DOUGLASS MONTGOMERY
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PRODUCTION

"RENDEZVOUS"

Story by TERENCE RATTIGAN & ANATOLE DE GRUNWALD
DIRECTED BY ANTHONY ASQUITH

SALLY GRAY
in COMPTON MACKENZIE'S
CARNIVAL
Directed by STANLEY HAYNES

LILLI PALMER
in STEFAN ZWEIG'S
BEWARE of PITY
Screenplay by W. P. LIPSCOMB
and ELIZABETH BARON
Directed by MAURICE ELVEY

DAPHNE DU MAURIER'S
HUNGRY HILL

THE RT. HONOURABLE A. DUFF COOPER'S
TALLEYRAND

MARLBOROUGH
HIS LIFE AND TIMES
by
THE RT. HON. WINSTON CHURCHILL

ERIC PORTMAN and PHYLLIS CALVERT in
THOROLD DICKINSON'S
MEN OF TWO WORLDS
with **ROBERT ADAMS**
PRODUCED BY JOHN SUTRO
IN TECHNICOLOR

THE TRADE MARK OF MEMORABLE FILMS

"WE HAVE A GLORIOUS STORY TO TELL OF OUR COURAGE, EFFORTS AND HOPES FOR PEACE AND PROGRESS"; AND SO:

LET BRITISH FILMS BE AMBASSADORS TO THE WORLD

A COGENT PLEA BY THE HEAD OF EALING STUDIOS

Michael Balcon

THE WAR in the West draws to an end. There is a reassuring air of finality in the speeches of Cabinet Ministers and in the stated opinions of Allied generals. There is even something reassuringly retrospective about the White Paper on Britain's war effort as though the time has now come to take stock, even though that effort must not be allowed to relapse.

Complacency and the taking of victory for granted are frowned on, and rightly, but at this stage how many of us can resist the urge to worry about the outcome of peace as we have worried for five years (some of us longer) about the outcome of war? We know that with our war effort unabated victory must come. BUT WHAT IS VICTORY?

THE problems of peace are with us already. We see them in the reshuffled cabinets of our Allies. They face us in the streets of Brussels and Athens. Great Paris herself shaking off the anaesthetised sleep of a German occupation, is a reminder that France must return to the passionate conflicts that marked in its story the uneasy years between the world wars. Russia and America prepare the blue prints for their post-war aspirations.

Nor must it be forgotten that Italy and Germany, defeated, will yet remain parts of the pattern of Europe. In all these Britain is greatly implicated

NEVER, in any period of its history, has the prestige of this country, in the eyes of the rest of the world, mattered so much as it does now. The political intervention by Britain in the affairs of liberated countries, colours the attitude, not only of Government towards Government, but of people towards people. And to these people German propaganda with the varying degrees of skill has presented the British in many guises: blood-soaked Imperialists, punch-drunk degenerates, betrayers of our Allies, grovelling servants of fabulous Jewish plutocrats—the list is familiar, and, laugh at it as we may, let us not delude ourselves that its authors have been entirely ineffectual in their purpose.

TELLING THE MAN IN THE STREET

Clearly the need is great for a projection of the true Briton to the rest of the world. The man in the street in New York, Moscow, Paris, Brussels, Athens and Rome must know something more of our country than the immediate foreign policy of its present Government.

For it is characteristic of Britain that while its Governments and policies can be altered at the will of the people, the people and the background which has shaped them remain. Therefore, it is not the party in office that must be made known to the post-war world, whichever party it may be, but the people of Britain from whom the party springs and by whom it is elected.

The man in the street in Moscow must be reminded that the same country whose Governments acquiesced to Darlan gave shelter to Marx and Lenin: the heroes of Resistance in Paris, Brussels, Athens—yes, in Rome, too—should know that the same nation which produced Chamberlainism also inspired by its writing the intellectuals who formulated the French Revolution. The Spanish Republican who has escaped the Falangist cell should know that William Cobbett and Tom Paine were as English as the non-Interventionists of the '30s.

THE world, in short, must be presented with' a complete picture of Britain and not with enlarged fragments from the canvas: Britain as a leader in Social Reform in the defeat of social injustices and a champion of civil liberties; Britain as a patron and parent of great writing, painting and music; Britain as a questing explorer, adventurer and trader; Britain as the home of great industry and craftsmanship; Britain as a mighty military power standing alone and undaunted against terrifying aggression. We do not set ourselves up as a master race if we remind the world that Britain has this background; we merely seek a place of recognition among nations who have too long been presented only with the debit side of our account.

If justification were needed for the continuance, the encouragement and the succouring of our film Industry, what justification is to be found here? What better medium is to be had for presenting the British case to the world? HERE IS AN UNOFFICIAL AMBASSADOR WHO SHOULD HAVE HIS PASSPORT STAMPED WITH VISAS FOR EVERY COUNTRY, FOR WHETHER OR NOT HE WILL BE PERSONA GRATA WITH FOREIGN GOVERNMENTS, HE CAN UNDOUBTEDLY WIN THE TRUST AND AFFECTION FOR HIS COUNTRY OF COUNTLESS MILLIONS. BUT HAS HE YET BEEN ISSUED WITH A PASSPORT? FAR FROM IT, HE IS BARELY ALLOWED TO EXIST.

FOLLY OF THE GOVERNMENT

WE read that the Ministry of Information has a plan to flood liberated Europe with films; these films will be official screen documents of what we have achieved and to what we aspire. That is well and good. The M. of I. has an official function to perform and much of it has been done well. But the status of this Ambassador must be *unofficial* if his work is properly to succeed.

Every shade of opinion should be represented, and the scope of the films should go far beyond the purview of the Government documentary. Fiction films which portray contemporary life in Britain in different sections of our society, films with an outdoor background of the British scene, screen biographies of our great, screen adaptations of our literary classics, films reflecting the post-war aspirations not of governments or parties, but of individuals—these are the films that America, Russia and the Continent of Europe should be seeing now and at the first opportunity.

And now the Government can realise its folly in not having seen to it that such an ambassador is briefed and ready to leave the country.

THROUGHOUT the war period the British film Industry has had to fight at every step for recognition, indeed for its very existence. sneered at as a pastime of peace by Blimps in Service departments, frowned on as a frivolity by governmenet departments vital to its wellbeing, it has been depleted, ignored, misled, stinted and frusrated by the very people on whom it has had to rely during war.

By now it has probably been "sold up the river" to America as an over-simplified solution of the Industry's post--war problems.

It is difficult enough to get proper representation for British films in our own territory; it is certainly easier for a camel to go through the eye of a needle than for a British film to be shown in America. Nor does it look as if the French, Belgian and other liberated territories are going to present easier problems vis-a-vis the Americans.

For Russia and America have their own story to tell to the world—great stories, too—and they have been busy and are busy preparing them. Nor is either of our Allies to be begrudged a good platform. THE PITY IS WE SHALL NOT BE THERE TO SHARE IT WITH THEM.

Future of Entire British Film Industry May Depend on Board of Trade

VITAL IMPORTANCE OF THE MONOPOLY REPORT AIMS

PUBLIC WILL REFUSE DICTATION IN THEIR ENTERTAINMENT

An Outspoken Warning By

RALPH BOND

The well-known specialist and producer of documentary films. A Vice-President of the Association of Cine-Technicians

THE past year in our Industry has been notable for at least two things—the continued high quality of British production and the Film Council's report on monopoly. With so many studios requisitioned for other than film purposes, with hundreds of technicians and craftsmen serving in the Forces, with out-dated equipment and other difficulties, too numerous to mention, it is a matter for pride that this country continues to produce both features and documentaries of an excellence second to none.

Never has the prestige of our films been so high with the British public, and it is, after all, with the opinions of our own people that we should be primarily concerned. The days when the exhibition of a British film caused the public to stay away in large numbers have gone for good, and although it's to be hoped that the public will always express its disapproval of a bad film, we need have no fear, ever again, of discrimination against British films as such.

During the war years our films have acquired an integrity and an understanding of British life and character that has thrown into sharp relief much of the facile shallowness of even the best Hollywood productions; if we can carry this on into the post-war years and relate our films to the spirit of the new Britain, that will surely arise, we shall render a service to the British people commensurate with the importance and responsibilities of our Industry.

NATURALLY, as a worker in the documentary field, I am proud of the part that documentary has played in the overall contribution of the Industry. Several hundred films have been made—the majority for non-theatrical and specialised distribution. Documentary has never had the support it deserves from renters or exhibitors, but the war has opened up new fields of public information and entertainment and millions of people now see these films in factories and village halls, in hospitals, schools, club-rooms and institutes.

Although handicapped by most of the difficulties besetting the Studios, the documentary units have maintained a large output of high quality and astonishing range, from ambitious projects like "Western Approaches," "World of Plenty" and "Children of the City," to the scores of less-publicised educational, instructional and "general purpose" films creatively interpreting every phase of the war and the social questions posed by it.

IT is precisely this heightened status of British films, with its enormous potentialities for development after the war, that lends such significance to the Films Council report on Monopoly. Unlike a good many other reports which are no sooner published than forgotten, this one has received the recognition it deserves.

It is being read and discussed by everyone associated with the Industry, and a good many people outside it as well.

IT IS NO EXAGGERATION TO SAY THAT THE FUTURE OF OUR INDUSTRY MAY VERY LARGELY DEPEND ON THE FINAL ATTITUDE OF THE PRESIDENT OF THE BOARD OF TRADE, AND ANY RECOMMENDATIONS HE MAY LAY BEFORE PARLIAMENT, BASED ON THE PROPOSALS CONTAINED IN THIS DOCUMENT.

IN an Industry such as ours, with its large capitalisation in kinemas, studios, equipment, etc., and its huge profit potentials, it was inevitable that major financial groups would emerge. The economies of films are no different from any other industry, but the developments that have already taken place in steel, transport, chemicals, food—and flour milling—have come later in films. That these concentrations of capital, with their consequent mergers, interlocking directorships and vertical structure have now established themselves in the film business, no one can deny.

It indisputably follows that the position of the independent, whether producer, renter or exhibitor, must become increasingly precarious under these conditions. Monopoly is the negation of free competition, and the Palache committee could have come to no other conclusion than that the British film Industry has now reached a stage of development when the growth of monopoly threatens all independent enterprise.

The British film-monopoly follows closely the methods adopted by the "Big Five" Hollywood companies — Warners, Paramount, RKO, Metro and 20th Century. Control of the key theatres, even although these are a minority of the whole, ensures the greater share of the total volume of business. Whereas in the United States of America there are five producer-renter-exhibitor corporations, in Britain there are only two, of which the largest is the grouping associated with Rank.

IT is all very well for Rank to deny any monopolistic intentions, but facts are facts, and we would be doing him a grave injustice if we regarded him as a tyro in the grip of economic laws that he does not understand.

No monopoly is ever content to cry "Enough!" By its own structure it is prevented from doing so at least until it has got the lot. Rank has 70 per cent. of existing Studio space, the Odeon and Gaumont circuits, two of the five newsreels, three laboratories and the leading equipment companies. Will he be content to stop at that? Even if he was willing could he?

IS monopoly good for our business? Is it in the interests of the Nation? The Films Council evidently thinks not, and they are not alone in their opinions. They recommend:

Legislation to prevent further circuit expansion;

Control of studios so that all the space is not grabbed by big finance;

A film finance corporation to offset the restrictive terms imposed by monopolies as a condition for advancing finance;

A State distributing concern to ensure fair distribution of all British films at home and abroad;

A Tribunal to protect independent producers and exhibitors against unfair trade practices;

And—of the greatest importance—a production policy based not on a few speculative luxury productions, but on a large number of medium price films that can recoup their production costs in the British market, without having to rely on the extremely unlikely willingness of Hollywood to hand over large portions of American screen time to its rivals.

If these proposals are accepted by the Board of Trade, it will be a good thing for British films. There will be great social changes in Britain during the coming years; the people are not going back to the old bad ways of living, and they are not going to be dictated to by industrial monopolies even in their entertainment.

Will the film Industry march with the people—or against them?

PRODUCERS MUST VEER TO THE PUBLIC'S CHANGING TASTES

Trenchant Views of MAURICE OSTRER

GAINSBOROUGH Pictures plan for peace, and their new production programme in the year of what we all hope will be victory, means £1,000,000 spent on bringing kinemagoers what they have missed during the war—Romance and Gaiety.

If 1945 is to be—as we all hope and pray —the year when peace in Europe is signed, ilm producers must not only plan their new rogramme of pictures to accord with the ublic's change of mood once peace is eclared, but must also cater for the enter-ainment of thousands of demobbed Service-nen and women whose view of kinema ntertainment may have radically changed fter years of grim reality on the battlefield nd consequent on the thoughts their xperiences engendered.

To me as a student of the box-office, one hing at least seems certain. War films ill not be popular. Men and women on he home front as well as those who have ought overseas have already had a surfeit f war and all its ghastly consequences. During the war—or at least during the early art of a war—a useful purpose is served by howing people at home the horrors of war-are at the front in order to stimulate the ar effort and so bring the war to a speedier onclusion. In addition, it helps them ealise the sacrifice of the forces fighting to aintain freedom.

This war, however, has been different from ther wars in that its terrors and horrors ave been brought home also to civilians ho, with the exception of those who vacuated themselves to safe places, have uffered and endured more than one thought hysically and mentally endurable. For this eason I urge planning of our entertainments n lines that will enable our audiences to elax and to know beforehand that they are oing in for a feast so long denied them—omance and Gaiety.

Gainsborough's plan for 1945 is, after all, nly a continuation of a policy successfully pursued in 1944. Box-office returns are the anvil on which the intelligent producer hammers his programme. The biggest box office winners of the war were "Fanny by Gaslight" and "Love Story," and the overwhelming success of these two films confirms my view that "Accent on Romance" should strike the new note in programmes for this year of victory. The world has been starved of gaiety for five years, so Gainsborough plans to spend a million pounds on screen romance to help fill the void in the hearts of the people and so be a worthy contribution to the year of victory.

All the new films coming from Gainsborough, either now or in 1945, concentrate on romance with its natural accompaniment of "soft lights and sweet music." "Madonna of the Seven Moons," latest Gainsborough film to reach the kinemas, has full-blooded romance as its keynote, with Phyllis Calvert and Stewart Granger as the lovers; "A Place of One's Own," with a haunted house as its background, has romance of a more spiritual kind in the love story of Margaret Lockwood and Dennis Price; "I'll Be Your Sweetheart" has both romance and gaiety combined with colourful music and dancing, and stars Margaret Lockwood and Vic Oliver with Gainsborough's new discovery, Michael Rennie, about whom the public will want to know plenty.

The first two films scheduled for 1945 production are "The Wicked Lady" and "The Magic Bow." The first of these is a story of a girl aristocrat who takes to highway robbery as a means of escaping boredom and finding romance, while the second portrays the romantic life and loves of Paganini, the world's greatest virtuoso of the violin. In both these subjects love, pageantry and music will be given pride of place, and both will materially contribute their quota to the enjoyment of 1945 kinema audiences.

Film producers, in common with all others, owe a great debt to the thousands of men and women in the Services who, we hope, will be returning to civilian life this year, as well as to the maquis and other hard-pressed civilians of Allied countries, and one way in which we can pay this debt is to provide them with entertainment they will really enjoy.

GEORGE KING: In Challenging Mood, Says:

OUR MARKET? THE WORLD!

TO-DAY THE CLEAR, BRIGHT LIGHT OF OPPORTUNITY IS SHINING ON THE INDUSTRY WITH A POWER THAT BUT A SHORT YEAR OR SO AGO WE MIGHT HAVE THOUGHT IMPOSSIBLE, AND WE OWE IT TO OURSELVES TO BENEFIT TO THE FULL BY ITS BOON.

Indeed, I am prepared to go so far as to assert that to-day British production cannot hope to exist, let alone flourish, without making full use of the opportunity that is now accorded us to take our place in the markets of the world.

That it will not be too easy. I am ready to agree. But I am equally convinced that the effort will pay handsome dividends. So let us take a comprehensive look at the situation as it exists to-day, after more than five years of war in Europe.

During that period we have, perforce, been thrown upon our own resources, for European markets had practically ceased to exist, and the innumerable restrictions that war brings in its train have made other foreign markets difficult and sometimes impossible of access.

But those were anything but wasted years in the history of British films. True to our national characteristic, the many difficulties that confronted us served as a spur to our energies. Far from knuckling down under them the Industry set to with a will to put its house in order, and one has only to look back on the pictures which we made prior to the outbreak of hostilities to realise the strides we have made in improving the quality of our productions.

Sweeping Away Convention

Without doubt the impact of realism on British picture-making has swept away many of the bonds of convention that were holding us back in our somewhat faltering steps towards the market of the world. But, whatever the cause, we are in better shape in this year of 1945 to go boldly forward with reasonable expectations of success than we have ever been.

There are contributing factors to justify that expression of well-founded and calculated optimism. Let us consider what they are so that we may get a clear picture of conditions as they exist to-day.

First and foremost is the fact that the production of pictures on the continent of Europe has virtually ceased, and such pictures as have been made were either directly inspired by Nazi propaganda or were made in neutral countries and were of a completely insignificant nature as far as world markets are concerned.

But to-day nation after nation is being set upon its feet once more, and there is now awakening a passionate desire to learn all that can be learnt of the world from which they were barred for all too long.

Their peoples will be clamorous for films that can show them something of the ways and manners of a world that is largely an unknown quantity to them. It behoves us, therefore, to think and work in global rather than national or even parochial terms.

Universal Appeal

Our pictures must have an appeal that is universal, so that the humanities with which they deal are applicable equally in all corners of the civilised world. For it will be only by considering the citizens of the five continents in equal measure that we can hope or, indeed, deserve to meet with success.

And that brings me to another point. Quality in itself will not suffice if we are to storm the markets of the world. Not only must we make good British pictures, we must also make them in ever-increasing numbers.

Breadth of vision is essential to authority if British films are to take their place in the forefront of the world's pictures, and encouragement and assistance must be accorded in full measure.

Then, and only then, will the Industry find itself well established in a position that is worthy of the hard work, the initiative and the imagination that have been lavished on it unstintingly through years which have been no less difficult than they have been noteworthy.

New Fine Grain Emulsions Revolutionise Visual, Sound Qualities

BIG ADVANCES IN NEGATIVE PROCESSING

Important developments in laboratory technique following the coming manufacture of higher quality stock are taking place in this country. They are dealt with in this article by an expert—

WILLIAM HARCOURT,
Director and Manager
Denham Laboratories, Ltd.,

who believes that the motion picture is basically about to take on a completely new lease of life in visual and oral quality.

THERE IS NOT THE SLIGHTEST DOUBT THAT THE MOTION PICTURE IS BASICALLY ABOUT TO TAKE ON A COMPLETELY NEW LEASE OF LIFE IN RELATION TO QUALITY, BOTH VISUALLY AND ORALLY AS PRESENTED IN THE THEATRE.

Quite apart from the possible availability of more Colour Processes, the Black and White product will be improved considerably, and as is usually the case, we can only thank the Stock Manufacturers for this step forward by the introduction of ultra-fine grain photographic emulsions which not only possess infinitely fine grain particles, but have the advantage of being able to reproduce much finer shades of " tone " in the varying degrees of contrast and general improvement in image sharpness and definition.

When these new fine grain materials become available in this country, not only will picture quality be improved very considerably, but sound reproduction will be brought to that perfection which in no small measure will take away from it that unfortunate appellation of "canned music."

A NEW TECHNIQUE

It is in this direction where the fine grain emulsions will be of the greatest importance, as grain size plays such an important part in background, which, unfortunately, in the past has been an accepted and necessary evil.

In preparation for the introduction of these new emulsions, Denham Laboratories are swinging into a completely new technique which is necessary for its processing. Ever since the introduction of sound into the motion picture, the mysterious entity—"gamma"—has played an important part in the processing of motion picture film.

There is no doubt that up to very recently, it was the only method of control for seemingly consistent quality and control of the developing solutions. Now, however, with the introduction of the new fine grain materials, gamma will play a comparatively unimportant part in film processing, and will be used only for standardisation of developing solutions and that, strictly in conjunction with routine, chemical analysis and pH measurements.

DENSITY FACTOR

The fine grain emulsion as used in America at the present time for release printing, possesses such latitudes that gamma (which in itself is but a measurement of contrast) is of little importance, but density is the controlling factor.

The permissible gamma swing is so large that very little difference is perceptible in the contrast factor of the emulsion, the only physical difference being the general rise or fall of density throughout the whole scale in almost equal steps one way or the other; with the result that the primary concern of the processing laboratory is the control of density to within given limits as set down and decided upon in any particular plant.

This, of course, does not necessarily mean that an abnormal gamma swing is permissible continually, but in relation to present application with existing emulsions and assuming that bath control will be no worse than is the practice at this moment, this swing is of no importance between various batches of emulsion, but it must be realised that while these various batches are being processed, bath control must be rigorously adhered to although the gamma may be very different between various coatings or manufactured product.

From its inception, photography has always been treated rather as an art than a science, but now we are moving completely out of the "individualistic" era into the purely scientific, particularly in the final stage of the finished product—processing.

FINDING CHEMICAL REACTIONS

It is only recently that methods have been evolved whereby developing solutions and fixing baths could be analysed by quantitative determination by volumetric methods, whereby it is possible in a very short space of time to determine exactly to a thousandth part of a gramme per litre, the exact quantum of any one of the chemicals contained in the solution. By this means it is possible to discover exactly what chemical reaction takes place while the solution is in use that what is taken out of the solution per x feet of film developed.

It follows, therefore, that with this given information it is possible so to arrange a leak-away-plus-boost which will keep the balance of chemical substances correct and to full strength at all times while the solution is in use.

When first using quantitative volumetric analysis one should be warned that surprises are forthcoming, but again it need not be too alarming because it has been found that although certain reagents and chemicals are put into the solution in certain quantities, when they are all mixed together and allowed to react against one another (no development of film having been done), the quantities of some ingredients have completely changed. It is on this analysed basis that the solution should be stabilised.

pH measurements of developing solutions are of great assistance in the determination of acid-alkali balance and can, to a great extent, be a guide as to the activity of the bath, yet it cannot be considered as the only test method. It has been found that the pH value may stay quite constant while the photographic qualities of the solution may change in a marked degree in relation to speed or activity.

For instance, it is not at all true that an exhausted bath will show a low pH value, and it likewise does not follow that a high pH value points to greater activity.

Therefore, used alone, it is of little value, and only when used in conjunction with chemical analysis, does it serve its full purpose in the determination of the acid-alkali balance of the solution. Both methods are now used at Denham Laboratories and have been found to be of enormous assistance in arriving at consistency of product.

By this means, therefore, one of the principal factors of motion picture film processing is stabilised, whereby the speed of development can be "screwed down" to one standard for bulk developing.

JUGGLING WITH SPEEDS

There are exceptions to every rule. It may sometimes be necessary to juggle with developing speeds in order to over-accentuate contrast or flatness to compensate for the particular inherent qualities of the negative from which the print is to be taken. This, of course, is applicable particularly to prints from dupe negatives which may vary quite considerably, but given original negatives which have been processed under normal conditions, there is no reason whatever for a change in developing speed for the ordinary mass product.

The only adjustment necessary is in the intensity of the light used in making the print, and this should be made against given standards for each separate batch of film stock. Once this has been determined, the plus or minus entity of illumination should be applied to the whole scale of light as used on the printing machine.

With these adjustments no difference will be apparent between various batches of film, which takes care of that thorny problem of print densities in replacements at later dates.

It should be realised that the fine grain emulsions are approximately a fifth slower than existing material, which, of course, means the introduction of more light to the printing machine, no easy problem to overcome. Three methods are available, one being the introduction of optical systems to catch all the available light and project it on to the printer aperture.

This, however, has its disadvantages, as the introduction of any optical system encourages specular light, which is by no means helpful when printing any negative that may have abrasions or scratches, however faint, on the celluloid side.

AVOIDING BLEMISHES

Therefore, to a great extent, whatever is gained in light intensity has to be lost by diffusion in order to avoid the printing of celluloid blemishes.

The second method is by the simple introduction of a mirror reflector and a projection type incandescent lamp with such adjustments built in for flexibility of both the mirror and the lamp. It has been found by this method that the light intensity can be increased some 12 times.

The third method is by the introduction of a mercury capillary tube which has been found extremely successful in many laboratories in America, particularly for high-speed printing where extreme light intensity is required. However, this form of light source can only be used on such printers which employ a diaphragm or moving matte change.

THE IDEAL METHOD

Therefore it can be assumed that for general purposes the mirror reflector in conjunction with a low-wattage projector-type lamp is the ideal method of illumination, particularly because voltage control on each machine can take care of consistency of all printer intensities in any one plant.

When the new fine grain emulsions are available to us, this new technique will have to be developed, as it has been over the past few years in the United States, and which is particularly applicable to the treatment of sound negative and positive processing, where again much of what has been said previously applies.

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THE LIFE AND DEATH OF COLONEL BLIMP

THE VOLUNTEER

A CANTERBURY TALE

THE ARCHERS FILM PRODUCTIONS LT

WENDY HILLER
ROGER LIVESEY

WRITTEN, PRODUCED AND DIRECTED BY

MICHAEL POWELL
EMERIC PRESSBURGER

Production designed by Alfred Junge

CINEGUILD

CINEGUILD

ANTHONY HAVELOCK-ALLAN
RONALD NEAME
DAVID LEAN

Three Films
by

NOEL COWARD

Completed

"THIS HAPPY BREED"

"BLITHE SPIRIT"

Directed by DAVID LEAN

In Preparation

"BRIEF ENCOUNTER"

CINEGUILD

THE STRANGE ANOMALY OF PRIVATE ENTERPRISE AND THE RANK "UMBRELLA"

By GEORGE W. PARISH,
Chairman and Managing Director of British National

IN CONSIDERING THE FUTURE OF THE BRITISH FILM INDUSTRY IT MIGHT BE AS WELL TO BEAR IN MIND THE CHANGE THAT HAS TAKEN PLACE AS BETWEEN OPERATING CONDITIONS IN 1940 AND 1944.

In 1940 the number of companies producing pictures could be counted on one hand, and the studio space and facilities then available were not fully employed. In 1944 the general position has changed to such an extent that now there are many companies producing either directly on their own or as part of the combine which is usually referred to as the Rank umbrella. Furthermore, sufficient studio space has now become available to permit approved productions to be made.

Has the position changed for the better or worse? It is acknowledged that the standard of British films has markedly improved, notwithstanding all the difficulties imposed on working under war-time conditions; for instance, scarcity of manpower, limitation of facilities and the relative supply of stores, clothing etc.

The entire set-up of the British film Industry has fundamentally altered so that we now have one vertically integrated combine whose ramifications practically extend throughout the world; the second combine, which is much smaller and, fortunately, is in competition with the Rank interests, and the remaining independent production companies in addition to M-G-M British.

FOR THE GOOD OF THE INDUSTRY

In making these statements, it must be remembered that these comments are restricted to the British film Industry and, therefore, no reference is being made to the American film companies that function from time to time as production companies in this country.

Considerable attention has been focussed on the Rank combine, as is only to be expected, seeing the tremendous development and extension that has been achieved by this combine in the short space of three years. Apprehension has been expressed in many quarters as to the desirability, if not the actual necessity, of asking for Governmental powers to control and restrict the growth of this combine.

It is generally admitted that for the good of the Industry it is essential that independent production should be continued, otherwise a grave danger might result that the entire British film Industry might subsequently find itself completely dominated and controlled by one immensely powerful combine.

A somewhat extraordinary position has therefore arisen, namely—that through the principle of private enterprise being permitted full play—a principle, incidentally, which also means freedom for the individual—one combine has succeeded in outstripping all other interests in attaining its present position.

In fairness to Mr. Rank and his interests, it must be admitted that they have been extremely successful in their operations, and as it is recognised that success engenders envy and imitation, it naturally follows that, once success has been established, all kinds of people and companies will want to participate in, or in some way be associated with, that success.

Can it be surprising, therefore, that many hitherto independent producers, actors and actresses, technicians and labour would prefer to be associated with such a huge concern as the Rank combine, which can provide them with finance, facilities for production, assured distribution and publicity, all of which are vital factors in the functioning of the film Industry, rather than be associated with the comparatively small independent companies? It is as essential for the ultimate benefit of the British film Industry that organisations dealing with the production of large films should be as efficient and truly commercial as for the smaller films.

When one hears that £500,000 has been spent on a British film and that it is a prestige picture, my personal impression is not just whether the picture should be made, but, rather, is it necessary that such huge expenditure should be incurred, or could it not have been produced at a very much cheaper cost and yet still attain the same standard?

I am more convinced than ever that the future of our film Industry fundamentally depends on efficient business operation. What conditions will prevail in the post-war and subsequent periods?

Will the present boom in kinemas remain, and will the combines be successful in effecting world distribution for all their pictures? Will the release of so many qualified film personnel and technicians from the Forces after the war enable the proposed developments now envisaged to materialise?

Will the completely independent production companies—of which, alas, there are so few—still survive and not only survive but thrive in the post-war years?

So much depends on planning for that period, the ability to execute such plans, the general attitude of labour and the assistance they will render to the execution of such plans, the prosperity or otherwise of the operation of the combines. Only time will show.

A Screenwriter Reflects

By EDWARD DRYHURST

IT cannot be gainsaid that on the whole the lot of the British screenwriter has improved considerably in recent years, for whereas in the evil days of the Quota quickie he was underpaid, overworked and generally discouraged in every conceivable way; he has now been elevated to the status of One Who Matters—even to the extent of getting a single credit card all to himself!

He has much to thank the British Screenwriters' Association for, of course, and owes a great deal to the tireless efforts of such men as Frank Launder, Angus MacPhail, Sydney Gilliat, J. B. Williams, Leslie Arliss, and Gordon Wellesley, who with deft diplomacy (and at the sacrifice of much leisure) have resolved many delicate problems with such bodies as the A.C.T. and the Association of British Film Producers.

One is thankful to be able to record that the majority of producers have a far more intelligent appreciation of the value and importance of the screenplay than was the case in the not-so-far-distant past; but it is to be regretted that certain directors, after a script has been finalised with their approval, take it on themselves to alter and/or re-write scenes during production without any reference to the writer. Apart from any question of etiquette, this practice is manifestly unfair since obviously the writer must be held responsible for his credited contribution to the picture. This state of affairs certainly would not be tolerated by playwrights and composers.

After the war, when a considerable fillip to British production is to be confidently anticipated, there will be a welcome influx of fresh writing talent into the business; and in the case of promising young aspirants who are without previous experience, it is to be hoped that producers will not fall into the cardinal error of forthwith assigning them to treatments.

In my view—and I know how valuable has been the experience in my own case—such tyros should be made to spend at least six months in the cutting room, for it is here that the "do's" and "don'ts" of film making are indelibly impressed. After all, film writing demands not only the literary faculty, but a thorough knowledge of the technicalities of production.

There are certain screenwriters—admittedly men of ability and integrity—who, to my mind, worry too much about the critics and too little about the kinemagoer, whose contributions to the box-office, after all, keep them employed.

For my part, I am far more interested in the opinion of the average film fan than in that of a few pseudo-intellectuals of the Press who, when reviewing pictures, seem to vie with each other in *writ sarcastic*.

At the same time a word of appreciation is due to those stalwarts of the critical fraternity whose reports are constructive and actuated by a genuine desire to see the quality of home production ever improved.

Finally, I would like to see more contact between the makers of films and those who sell them to the public—*i.e.*, the exhibitors.

I find it stimulating and helpful to look up from time to time certain exhibitor friends of mine; for their fingers are on the public pulse . . . and there's nothing like a tip from the horse's mouth!

CRITICS ARE A NECESSARY EVIL BUT THEY DESERVE OUR PITY

IS THE OPINION OF
Louis Jackson
Managing Director
Anglo-American Film Corporation

WHILE I do not believe that a critic is a dyspeptic cynic with a chronic colic, I do insist that a critic cannot be normal. The average person eats three meals a day; were he to spend the entire day eating great masses of highly-spiced food and creamy sugar-coated cakes his digestion would be unable to cope with it and he would undoubtedly become dyspeptic and cease to gain any enjoyment from his food; on the contrary, even the simplest thing would become agony. Something similar happens to film critics.

The average person has a film feast, say, once a week, something simple, not difficult to digest, and he enjoys it as such. The critic spends the entire week, morning and afternoon, gobbling up great masses of celluloid and huge pieces of sugary Technicolored dishes till he becomes satiated and his brain refuses to digest any further, leaving him with a form of mental dyspepsia.

Viewing becomes an agony to him in time, and just as a dyspeptic cannot advise a normally healthy person on food, also, I contend, it is unfair to expect a critic to advise the average picturegoer on films. Mind you, there are a lot of critics who insist that it is not their job to advise the public on pictures, they are just there to give their own personal views on a picture, but their own personal views are so often wrong.

It is a Duty

Yet I can understand and sympathise with the critics. Just as there are only so many notes in music so there are just so many story themes, each, like a piece of music, a variation on the stock plots. Because the public demands it, the average producer keeps right ahead with the simple themes, the equivalent of the popular song hits, the critics seeing the same old hit tune day after day becomes weary. He knows it all from the first reel. Then, suddenly, along comes something different, either in story or conception, and because it is different he is inclined to become over-enthusiastic and to hail it as a masterpiece—a great symphony. But the public, seeing one film a week, instead of six or seven, still insist on the simple things and the producer must give it to them. Obviously, if they wanted the type of picture about which the critics rave the producers would have to give them just that.

The critic goes to the films as a duty, the public as a recreation. Whereas the critic can become interested in a lesson in picture technique the public goes to a kinema to forget its lessons, it goes in a receptive mood, while the critic, unconsciously no doubt, must go in an antagonistic mood, knowing that if it's Betty Grable he's seen it all before, that if it's James Cagney it'll be just the same old stuff, or Clark Gable or Lana Turner or Heddy Lamarr or almost anybody else you like to mention.

The public look forward to their weekly outings. They have done a day's work, they have had a good dinner and the rest of the evening is relaxation. They are not in a critical mood. The critic has to drag himself out of bed, rush along to a cold empty theatre, and while the critic insists that he can judge a picture cold I still contend that audience reaction is essential to a fair judgment of any film.

Man is a gregarious animal and obviously a large audience enjoying itself must have some means of conveying that enjoyment to every member of that audience.

The solution would be to let the critics rest up every now and then. Whenever a new critic comes along he attacks his job with vigour and enjoyment which is reflected in his writing, but it is only a matter of weeks before he, too, becomes disillusioned and bitter, for under present conditions the critics have an impossible job. I would never want it; he can have it, and believe me, they have my sincerest sympathy, too!

HOWARD ("Brains Trust") THOMAS,

Pathe Pictorial Producer, Thinks:

Public Like Magazines

IN Fleet Street these days, when they've finished swapping off-the-map stories about the War, the talk always turns to magazines. Editors and proprietors are convinced that the emphasis on post-war journalism will be on magazines and high-powered machinery is being geared up to cater for the next public demand.

Many of the pre-war magazines have "had it," and their owners are now faced with an American invasion of the British publishing field, with *Life, Time, Saturday Evening Post,* and others coming over here as well as competition at home from a new source, the national newspaper groups. Three of the biggest newspaper combines are now preparing to launch million-sale magazines.

Tastes are Changing

It is partly in preparation for this new magazine-minded public, this picture-minded public that we have built an entirely new Pathe Pictorial. Public tastes are changing and we have to cater for keener-minded audiences. Women even more than men are taking a deepr interest in the things around them, and there will be a sharper appetite than ever before for people and subjects with news value.

Newsreels will not be able to break their bonds in a hurry, and it may be some time before there will be film stock and screen space for other than military news. Yet there is an avid interest in personalities of the day and a curiosity to have a look at men and women heard or read about. Pathe Pictorial is coping with this by supplying candid camera interviews with people who excite public interest.

Ministry Shorts Criticised

No other film group caters for this picture-magazine demand. M. of I. shorts are pieces of propaganda, each harping on one theme. American shorts range from subjects of purely United States domestic interest to political themes in the grand manner of the "March of Time."

Pathé Pictorial makes use of the opportunity to present the British scene, but the old-fashioned scenic views have been discarded to be replaced by more imaginative treatment, such as "W.A.A.C.'s Memory," an American girl recalling some of the high-spots of the London sight seeing.

Fashion, too, plays its part, and we show how Miss Paris piles her hair on high, Miss Broadway flattens it down, and Miss London brushes it up. Dress and beauty hint remain as appealing as ever to women cinemagoers, but the approach is as modern as Vogue's.

There is one other important ingredient of magazines which is a prime factor—human interest. It's the something that links the audience with what is on the screen, the feeling of "It might be me" that goes right to the emotions of the audience.

"Letter from Home," a picturisation of what every wife wants to tell her man serving overseas; "How a baby is adopted"; "Marriage Bureau"; "Kid's Club," children running a blitzed pub as a club; "Dream come true," a three-year-old "everybody's kid" all alone in the Wembley football ground, scoring a goal and escaping the caretaker; "Have one on me," how an East End mother spends the money her son has sent home "to have a drink on me at the local," with his mother and his pals drinking to his wellbeing as his glass lies untouched on the counter—all these are subjects that make cinemagoers feel their cinema manager has given them a bonus to the big picture.

Press Co-operation

Pathé Pictorial might be described as a screen adaptation of *Life* and *Picture Post,* with all the advantages the screen has over still pictures. Actually Pathe Pictorial is now working in close collaboration with *Picture Post,* sharing stories and ideas.

Success in catering for the public almost always springs from team-work. Newspapers like the *Daily Express,* films like "The Way Ahead," radio programmes like "Itma," are the product of brilliant men and women working as a unit. The brand new production unit behind Pathe Pictorial is a close-knit team which, beginning with the Pictorial, will have much that is new and [illegible] to contribute to the screen. Its policy is to give audiences what they want—and what they will want next.

MOST AMBITIOUS PRODUCTION POLICY OF ASSOCIATED BRITISH

Pictures for the World Markets is Main Aim

THE production policy announced by Associated British Picture Corporation for the coming year is the biggest, and most ambitious of the company's career. First-class stories have been adapted for large-scale productions planned for a world-wide market, and a determined effort is being made to produce films that will do much to uphold British prestige both now and in the post-war period.

William Moffat, Managing Director of Pathé, who are distributing all these big Associate British Productions, states that first on this outstanding programme is the new Anton Walbrook article **The Man From Morocco**, the most ambitious job of filmcraft yet produced at the Welwyn Studios, in which over sixty large-scale sets and over 3,000 extras were used in the making of this British super show. Produced by Warwick Ward, who also adapted the original story by Rudolph Cartier, the film is noteworthy for the wealth of action and the variety of scene, and credit must be given for brilliant direction by Max Greene, expert photography under the direction of Basil Emmott, and skilled art direction by D. W. L. Daniels and his associate Charles Gilbert.

With Anton Walbrook there is Margaretta Scott as his leading lady, and in addition a large cast of British players have the principal subordinate rôles, included are Mary Morris, Reginald Tate, Peter Sinclair, David Horne, Hartley Power, Josef Almas, John McLaren, Charles Victor, and Sybilla Binder. Edward Dryhurst worked on the scenario and Marguerite Steen, well-known writer, assisted with additional dialogue and the very fine musical background, which includes the "Manuela Theme" was composed specially for this production by Mischa Spoliansky.

The story is topical, and is a clever mixture of romance, drama, intrigue and an ever-moving scene. It opens in 1938 after the Spanish Civil War has lasted two years, and it shows a Czecho-Slovakian officer, played most magnificently by Anton Walbrook, leading a group of volunteers from the famous International Brigade across the Pyrenees into France.

The party seek refuge in a shell-battered castle, where Karel, the officer, meets Manuela, played by Margaretta Scott, with whom he falls in love.

A scene from I LIVE IN GROSVENOR SQUARE, a new Herbert Wilcox film for Associated British

On through the period of the Fall of France, the plot goes from France to Africa, and Karel is put to work on the Trans-Saharan railway, but is able to escape in order to deliver information of vital importance to the United Nations. There is an unusually dramatic ending and sentimental ending, and story interest is strongly maintained throughout the film.

The Man From Morocco was completed at the end of the year and is now ready for presentation to Trade at an early date.

Next on the production schedule is **I Live in Grosvenor Square,** and excellent progress is being made by producer-director Herbert Wilcox, and he has assembled the most powerful box-office cast yet assembled for a British production. The stars are Anna Neagle, Rex Harrison, Dean Jagger, who came specially from Hollywood to play his part, and Robert Morley. The supporting cast includes Dame Irene Vanburgh, Nancy Price, Edward Rigby, and Elliott Arluck, who was given leave from the U.S. Army to appear in the picture. Hollywood, through Jack L. Warner has collaborated by shooting a couple of cameos for the film with Jane Darwell (Academy winner for "Grapes of Wrath") playing Dean Jagger's mother.

As the theme deals with Anglo-American relations the closest co-operation has been maintained with the American O.W.I. and although the story has a 1944 background it is in no way a war story. It is a story of personalities and is based on the diary of a U.S. airman who came to London. He was billeted in Grosvenor Square. He pulled no punches and was not slow in finding out that the Americans and the English are very different people, no matter how much they believe they have in common. But he realised that knowing our faults and the English learning his defects, brought about an appreciation and an understanding that is of world importance. Nor was the personal element missing. In his entries he truthfully bares his heart and reveals his love for Anna Neagle, who is the W.A.A.F. granddaughter of Robert Morley, in whose house the American sergeant is billeted. It had been understood for years that Anna and a friend from childhood, an officer in the Guards, played by Rex Harrison, would marry.

The entry of a "whirlwind" from the New World causes complications and results in a triangle of unusual drama and tenseness. Dramatic, too, is the scene, shown for the first time, when people of Devon evacuate their homes in which they lived for years, so that Americans can take over in preparation for "D" day. For the first time, also, picturegoers in this country will see "Rainbow Corner" (once Lyons Corner House in Shaftesbury Avenue) through which thousands of American Service men and women pass every day.

"Although 1944 is the period," says Herbert Wilcox, "and wartime must necessarily be the background, this is in no sense a war picture. Nor is it propaganda, what I have aimed at is hundred per cent. entertainment. Whatever propaganda there may be is incidental inasmuch as the film should give us a better understanding of America and the Americans, and should give them a keener and just appreciation of us. I count myself fortunate to have such a superb cast and to have technicians second to none."

Other titles down for early production are **Quiet Week-end,** to be produced by Warwick Ward; **Night Boat To Dublin,** and **My Brother Jonathan** adapted from the famous novel by Francis Brett Young.

British Foundation's Plans

ROBERT HAINES of British Foundation Pictures, Ltd., announces that he hopes to put into production during the course of the coming year with a full length feature film, the tentative title being **The Man With the Magnetic Eyes.** He is adapting it for the screen from the novel by Roland Daniels.

Recently he also acquired the film rights of John Dickson Carr's novel "The Emperor's Snuff Box." This is an unusual detective novel with background settings in Le Touquet.

During the past year British Foundation have been busily engaged in making "shorts" for various Government Departments, as well as a number of two-reelers for popular distribution. There will be more to follow during the coming year also.

Mr. Haines is a great believer in the future of the Documentary both for use in Industrial and Educational spheres. Britain far outstrips the world at present in this comparatively new form of film making. And there is no reason why she should not maintain her lead.

Before the war Mr. Haines spent a great deal of his time in France. He hopes that it will be possible before long to re-open his business over there.

TWO CITIES PLANNING EIGHT NEW TOP-RANKING SUBJECTS

High Standards of Past repeated in the New Year

IN SPITE of the exigencies of the times, there can be no doubt that British films have more than held their own in every field of production. Our films are going out to other lands to show their peoples not only our way of life and something of our past history, but that technically and artistically our films can stand up to any competitive product.

In all this Two Cities have played a considerable part. The company set out to achieve a certain standard, and their aim has been accomplished.

The proof lies in the films themselves. Notable successes such as:

In Which We Serve: Noel Coward's naval epic, still considered the best of its kind, and which has been seen in almost every country where a British film could be shown.

The Gentle Sex: The first film to portray English womanhood at war.

The Lamp Still Burns: Leslie Howard's last production and the screen's first tribute to the nursing profession.

The Demi Paradise and **English Without Tears**: Two comedies which appealed to those who like their kinema light and frothy, the former with an Anglo-Russian theme, the latter a wholly international one.

Tawny Pipit: For the country-lover and exile overseas came this delightful little film of English village life.

The Way Ahead: This notable film was acclaimed as great an epic of the Army as Noel Coward's naval film.

This Happy Breed: This Technicolor production from the Noel Coward stage play was yet another triumph and broke records wherever shown.

Mr. Emmanuel: An adaptation of Louis Golding's best seller, and **Don't Take it to Heart**: An amusing, unusual comedy by Jeffrey Dell.

Laurence Olivier's presentation of Shakespeare's **Henry V** was not only a landmark in the progress of Two Cities Films, but the Industry itself.

It was acclaimed by the critics as the greatest prestige picture yet made in this country. And, as one well-known national newspaper put it:

> **"Shakespeare himself, who lamented in the prologue the limitations of the Tudor stage would, I fancy, have rejoiced in the Technicolor pageantry of Harfleur and the magnificent, galloping mass charges of Agincourt . . . no praise is too high for the grand array of actors who do justice to the poetry and human flavours. The love scene between Laurence Olivier as Henry and Renee Asherson as Katherine is exquisite . . . ."**

The film was a tremendous achievement by Laurence, who produced, directed and played the title rôle with magnetic noble fire.

Among the new films to be shown by Two Cities are:

Blithe Spirit (G.F.D. Release). A Noel Coward production adapted from his very successful stage play, directed by David Lean, with Ronald Neame in charge of photography, and Anthony Havelock-Allan, associate producer. This film is also in Technicolor. It stars Rex Harrison, Constance Cummings, Kay Hammond and Margaret Rutherford. Kay Hammond repeats her brilliant stage part of the mischievous spirit wife, while Margaret Rutherford is the eccentric bicycle-riding medium.

Rendezvous: The new Anatole de Grunwald production is a story based on the very topical theme of Anglo-American friendship, from the pens of Terence Rattigan and Anatole de Grunwald, screenplay by Terrence Rattigan. It is directed by Anthony Asquith, and stars Michael Redgrave, John Mills, Rosamund John and that well-known young actor, Douglass Montgomery, specially released from the Army at the Air Ministry's request to Canadian Headquarters to appear in the film because of its important theme.

Men of Two Worlds: This will be one of the most interesting and important productions to take the floor early in the new year, and deals with a vital, timely problem. It is the story of two men, the one European, the other African, who, in coming together by chance jointly solve a problem which neither can tackle separately. In conception, preparation and production the film moves sharply away from stereotyped ideas in film making. Producer is John Sutro, director, Thorold Dickinson.

The latter has been in Africa with his unit for nearly eighteen months, travelling, gathering material and shooting exteriors. It will star Eric Portman as an English District Commissioner, with Robert Adams as the African, Kosenga. The feminine lead will be played by a very well-known and popular British star (name to be announced shortly).

Carnival: To star Sally Gray, is an adaptation of Compton Mackenzie's colourful novel. The film will be directed by Stanley Haynes and is the story of a young dancer.

Beware of Pity: From Stefan Zweig's famous novel. The film will be directed by Maurice Elvey; the screenplay is by W. P. Lipscombe and Elizabeth Baron. "Beware of Pity" is an immortal love story. Lille Palmer will have a starring rôle, and a cast of distinguished names will be announced later.

CONSTANCE CUMMINGS and REX HARRISON in the new Noel Coward-Cineguild production for Two Cities' BLITHE SPIRIT

ROSAMUND JOHN in her bridal dress in the new Anatole de Grunwald film RENDEZVOUS, a story of Anglo-American friendship produced for Two Cities

Marlborough: By Winston Churchill, is another great subject. In this the riband of English history and that of one of England's greatest soldiers is unrolled through the reigns of Charles II, James II, William III and Anne.

Talleyrand: Is another interesting historical biography which will also be screened by Two Cities. The story of the famous French politician and diplomat comes from the pen of Mr. Duff Cooper. The film treatment is by Dallas Bower and Val Gielgud.

Hungry Hill: This fascinating story by Daphne Du Maurier of Ireland and its industrialisation in the 1820's is also to be filmed in the not too far distant future.

In all these subjects it will be clearly seen that Two Cities Films are following through their policy of producing subjects that can compete in the world markets J. Arthur Rank's foresight and pride in British films are opening for them.

First Feature Length Film From World Wide

World Wide Pictures, Ltd., start the new Year with work well advanced on its first feature-length production, a subject on the economic military and social life of the Middle East countries, sponsored by the M. of I.

The World Wide unit has been six months in the Middle East and have brought back 25,000 ft. of some of the most dramatic material ever filmed.

Several subjects for the M. of I. and War Office are in active preparation, and a film for the British Council on tuberculosis and its treatment has just been completed.

The production commenced six months ago of a three-reel film dealing with the history of the Amalgamated Engineering Union, the largest Union of skilled craftsmen in the world.

FOR 1945

GORDON HARKER CARLA LEHMANN
JIMMY HANLEY BETTY BALFOUR
in

ACACIA AVENUE

Based on the successful play
by DENIS & MABEL CONSTANDUROS
with
HENRY KENDALL MEGS JENKINS
HUBERT GREGG DINAH SHERIDAN
and introducing the new star
JILL EVANS

JAMES MASON ANN TODD
in

THE SEVENTH VEIL

with
Albert Lieven Herbert Lom
A dramatic story with a musical background
Directed by COMPTON BENNETT
AN ORTUS FILM
Produced by SYDNEY BOX

NO ORCHIDS FOR MISS BLANDISH

JAMES HADLEY CHASE'S sensational story and play

THE TRUTH ABOUT WOME

An original and intriguing story of what goes on in a woman's

THEY CAME OVER WITH THE MAYFLOW

By NORMAN GINSBURY — author of 'VICEROY SARA

THE MAN WITHIN

GRAHAM GREENE'S great smuggling novel

SYDNEY BOX

MAKER of BRITISH PICTURES
WITH WORLD WIDE APPEAL

SYDNEY BOX PRODUCTION
RIVERSIDE STUDIOS
HAMMERSMITH

PROG

• • •

1945-46

BERNARD SHAW'S

"DOCTOR'S DILEMMA"

starring

DEBORAH KERR

(Under exclusive contract to M-G-M and Gabriel Pascal)

"ANDROCLES AND THE LION"

GABRIEL PASCA

RAMME

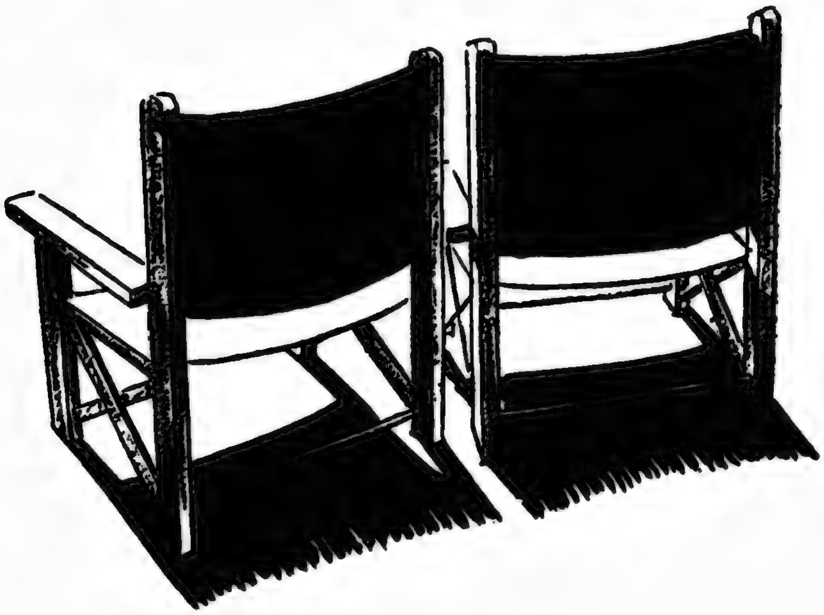
• • •

1946-47

BERNARD SHAW'S

"SAINT JOAN"

AL PRODUCTIONS



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Three Essentials for Conquest of World Market

STABILITY IN STUDIOS

By Thorold Dickinson

KEEPING the Industry going throughout the war has been no picnic during this three-dimensional conflict, but those who have kept things going have been doing a full-time and progressive work, and this is the only kind of job that we should offer the men and women who have gone all over the world in the nation's service.

Some of them will not come back. Some will come maimed in body and in mind.

ll who do return will be hungry for that continuity of steady employment in a stable Industry which is the aim of all British film workers.

n our Industry before the war steady employment was the privilege of the few. The majority floated around from production to production. Studios kept their regular staff to the minimum and hired and fired just as much as did the mushroom production companies that rose and fell with booms and slumps.

he war has won for the British film serious international recognition, sparse though our feature film production has become. They are more than a show window, for while they are on display abroad they are bringing home the foreign currency which we need so desperately since we have liquidated our foreign investments.

we were to tackle this job on a long-term policy, what would we find among our first needs? We would want our floor space back from Government requisitioning stage by stage. We would need our man-power back from Government requisitioning also, man by man and woman by woman, so those stages in turn could be adequately and permanently staffed. We could use for the first time stages which have stood idle ever since they were built. Our equipment concerns could have a chance to compete with imported equipment.

e need a good dose of the spirit that built up the mulberry harbours to put our Industry on its feet and keep it there.

De-requisition Floor Space

By John Sutro

THE advent of 1945 finds the film Industry still functioning after five years of war. It seemed, during 1939, that film production would virtually cease in this country, but as the war situation grew worse, film production re-started and the Industry can be satisfied with its record over that period.

We have learned to work closely with Government departments and have tried to produce films which were of national importance, as well as of entertainment value. This is the moment to express to the Ministry of Information and the Board of Trade, as well as to the Service Ministries, our thanks for the co-operation which has enabled us, in spite of frustrations and difficulties, to continue production and for our films to be shown all over the world.

It would seem that a new set of problems will confront the Industry during 1945, and one of the most important will concern the absorption into its ranks, both of those who have been in the Services during the war, and of new talent.

THE GREAT SHORTAGE OF STUDIO SPACE, UNLESS THERE CAN BE AN EARLY DE-REQUISITIONING OF STAGES, WILL BEGIN TO CAUSE SERIOUS UNEMPLOYMENT AMONG TECHNICIANS. IT IS ESSENTIAL THAT WE SHOULD NOT RETURN TO THE BAD PERIOD BEFORE THE WAR WHEN THE INDUSTRY WAS NOTORIOUS FOR ITS FLUCTUATIONS IN EMPLOYMENT.

Partly as a result of war conditions, and partly owing to an improvement in quality, British films are more popular than they have ever been, and a general interest has arisen also in film making. It would, therefore, seem that the Industry can absorb much larger numbers but for this to be possible, some sort of plan is necessary and, above all, a general unity within the Industry.

I think that the method of working which seems to have proved most successful in this country is by means of production units, which can move on from film to film and in which writer, director and technicians, can get to know each other and make the greatest use of this new medium. I feel that the gradual creation of such units under wise supervision, would be the greatest step forward which the Industry could take, and I would urge those who are in a position to do so, to be speedy to give chances to technicians of experience, to develop in new fields.

I conclude by a reference to the four years' agreement which has been made between the British Film Producers' Association and the Unions. I regard this as the most important event of the past year in our Industry.

I believe that if this agreement, which owes much to the wisdom and initiative of the President of the Association, is carried out in the spirit, as well as in the letter in the coming years, we shall have a far happier Industry.

NURTURING TALENT

By Filippo del Giudice

THERE are, frankly, certain matters connected with this business that I do not feel in a position to discuss—trade, export, monopoly, etc.

The secret of this business is " good films "; and good films are not made unless you have talent, good writers, good directors, good artists, and good equipment to put at the disposal of these people. Talent is most important and has to be treated with vision. If one does not understand this point clearly, then let us just make money for the sake of it, and forget the future of this powerful medium with its contribution towards the betterment of humanity.

The choice of handling talents is the privilege of a few, for it is indeed at present a most delicate problem. More sympathetic understanding of their work and their needs has to be established.

If not, we can never hope to build up on a permanent basis a world reputation for British films. If we all agree that the only way to build up this reputation is to produce films of higher quality and artistic value, then nobody in the world will be able to stop the progress of this new medium which has sprung up in England during the most trying time of all ages.

Let us gather together the best brains in this country, people who are able to express themselves in their art; and let us give them confidence that there is no interference in their development from people outside their own intellectual, artistic sphere.

Then let us look at the results in this coming new chapter of the British film Industry. Problems will become less difficult. I DO NOT FEAR ANY REAL OPPOSITION FROM THE LARGER MARKET IN AMERICA. I am most confident that once our " good films " are shown over there, the voice of the public will impose itself on any Trade opposition.

The Archers Film A Famous Love Story

TEAM WORK IN BEAUTIFUL PICTURE

MICHAEL POWELL and EMERIC PRESSBURGER have been making films together for the last six years. As a team they are unique because they share the responsibility for writing, producing and directing their films, not only as a credit title, but in fact.

Every foot of film they have put on the screen has been the result of the closest collaboration. In this way they have made such films as "49th Parallel," "Colonel Blimp," and "A Canterbury Tale"—films which have created respect for British craftsmanship wherever they have been shown, together with the healthy controversy that is essential to the vitality of any art medium.

A scene from I KNOW WHERE I'M GOING featuring, Pamela Brown

In the past Powell and Pressburger have filmed a continent to illustrate an international problem, as in "49th Parallel," and brought a cartoon to life in order to point national characteristics, as in "Colonel Blimp." Now against a simple background, they tell their first love story, a story of two sophisticated and stubborn people, to make a study of human values.

I Know Where I'm Going is the story of a girl who, through the forces of circumstance and environment, believes that money is the yardstick by which her future happiness can be measured. When she leaves her native Midlands to marry the wealthy tenant of a tiny Hebridean Island she believes her future is assured. She has deep affection and sincere respect for the man she is to marry. The pattern of her life conforms exactly to the only standards she has been brought-up to believe are true and right. She knows exactly where she is going.

But not even money can control the weather in the Hebrides and the girl finds herself stormbound on the Isle of Mull, although within sight of Kiloran, her journey's end. Here she meets a new world of people, a world in which there is happiness and contentment—but very little money. She also meets Torquil McNeil, the laird of Kiloran, who leases his island for three years in order to live on it himself for six.

They fall in love, but the girl finds it hard to identify the new standards of values around her with her old beliefs. She refuses to admit that the pattern of her life has changed, that she no longer knows where she is going.

"I Know Where I'm Going" has the humour and drama to make for first-rate entertainment in a love story about two widely different people—and it also has a topical flavour of uncertainty that may well apply to many lovers in 1945. As a Powell-Pressburger production it can be guaranteed to evoke plenty of discussion and admiration.

The stars of "I Know Where I'm Going" are Wendy Hiller and Roger Livesey, both of whom are returning to the screen after an absence that has been noted sorely by their many fans. This will be Miss Hiller's first appearance since her two great Shavian successes, "Pygmalion" and "Major Barbara." Roger Livesey has not appeared before the movie camera since he removed his false stomach and moustaches after his magnificent portrayal of "Colonel Blimp." Together they will make one of the most interesting and exciting film teams of the coming year.

Pamela Brown, who has a major rôle in "I Know Where I'm Going," has hitherto been better known for her excellent work on the stage, where she has become recognised as one of the top-line actresses of to-day. This is her second film—the first being an earlier Powell-Pressburger production, "One of Our Aircraft is Missing"—but there is no doubt that she will make her mark upon the screen as surely as she has already made it upon the stage.

No film that Michael Powell is concerned with is ever without brand new talent, because he believes in giving the untried a chance. Two important parts in "I Know Where I'm Going" have been given to young newcomers. Margot Fitzsimons, youngest sister of Maureen O'Hara, and Murdo Morrison, a young Hebridean, share the secondary love interest in the film.

All exteriors for "I Know Where I'm Going" have been made on the Isle of Mull during the five weeks of the most exciting, interesting and infuriating location known to any film unit.

Highlands in Miniature

Michael Powell aptly describes Mull as "the Highlands in miniature," for its wealth of scenic magic that changes from second to second with wind and weather. But though such magic enchants the human eye it can worry a cameraman to death.

Erwin Hillier, who won such photographic laurels for "A Canterbury Tale," found himself surrounded by scenic beauty but no light to guide him on five days out of six. In consequence he resorted to technical experiments and by shooting against the light and doing canny tricks with exposure he succeeded in getting some of the finest exteriors ever under the most unnerving conditions.

Alfred Junge, production designer, contributes sets that are authentic in atmosphere and detail because they are the result of painstaking research and faithful reproductions, an all-important feature for a film about the Hebrides and Highland people—if the Highlanders themselves are to applaud it.

Allan Gray has plenty of scope for his musical talents with a script that embraces a restaurant sequence with a dance band, and a seilidh—a Scottish gathering where the eightsome reel is danced to the music of bagpipes.

DRAMATIC THEME FROM FAMILY LIFE IS G.H.W. FEATURE

AN OUTSTANDING CURRENT PRODUCTION BUILT ON A DRAMATIC THEME FROM FAMILY LIFE PROVIDES A NOTABLE OPENING TO 1945 FOR NORMAN WALKER AND G.H.W. PRODUCTIONS.

The film is, of course, Dorothy Whipple's well-known story of love and fidelty, **They Knew Mr. Knight,** with its brilliant group of stars: Mervyn Johns, Nora Swinburne, Alfred Drayton, Joyce Howard and Joan Greenwood, providing between them a unique combination of British screen and stage box-office drawing power and of intriguing new talent.

Set in peacetime England, "They Knew Mr. Knight" is concerned with the more intimate problems of love and duty that face us in normal times. As a reminder of the good things as well as the difficulties of family relationships in peacetime, the picture has an immense attraction for the filmgoer now.

The appeal to the young audience is served by the adventures of Joyce Howard, Joan Greenwoood and Peter Hammond as the children of the family. Older people, longingly awaiting the completion once more of the family circle with the ending of the war, will find in the central problem faced by Nora Swinburne, Mervyn Johns and Marie Ault a drama close to their hearts. This is a story of a fight to maintain a good home.

In the telling of a tale of this kind no better writer could have been chosen than Dorothy Whipple. Mrs. Whipple, most favoured of novelists in giftedness and in the wide recognition of those gifts, has had a career of consistent success and merit.

She began writing her first novel 20 years ago. She has produced five since. Taking two or three years to write each, she presents a finished work many times superior in story and character value to almost any other essentially English novelist to-day. Concrete proof is in the sensation in libraries, bookshops and literary reviews when a new book by her appears.

From her second novel onwards her work has been a Book Society Choice or Recommendation every time. Her novels include "Young Anne," "High Wages," "Greenbanks," "They Knew Mr. Knight," "The Priory" and "They Were Sisters."

Yet the screening of "They Knew Mr. Knight" marks the first instance of one of her stories being filmed. It is an event of first importance in the history of the filming of famous books.

In his choice of subject, Norman Walker could not have found a subject closer to his heart. As producer and director of the film he adds another solid winner to his list of pictures dealing consistently and revealingly with English life.

This new major production follows on the heels of Norman Walker's last directorial work "The Great Mr. Handel" for G.H.W. and "The Way Ahead," which he co-produced with John Sutro for Two Cities.

Wherever beautiful music is applauded, "The Great Mr. Handel" has been a tumultuous success, running for six months in New York and breaking records in the major cities of Australia. It has been received with high praise wherever it has gone "down under" and in many big cities of the U.S.A.

"They Knew Mr. Knight," in its own sphere of modern peacetime domestic life, is set for even more widespread success. Norman Walker greets exhibitors for the New Year of 1945 justly proud of being in the vanguard of movie makers producing subjects suitable to a year which should see most people returning to less spectacular, but none the less important, problems of family.

"They Knew Mr. Knight" is outstanding as a story because it deals with exceptional circumstances, like all entertaining stories. But, like each Dorothy Whipple book, it also strikes one strong chord of human values throughout. The people concerned might be those next door. It is a tale for to-day, for folk thinking once more of home life, husband or wife, and family.

NDEPENDENT PRODUCERS, LIMITED, AIM AT EXCEPTIONALLY HIGH STANDARD BRITISH PRODUCT

SOSKIN PRODUCES FOR THE WORLD MARKET

◆

FOR his new 1945 programme Paul Soskin has chosen film subjects which should have a wide appeal to both British and American audiences.

He maintains that, provided an all-out endeavour is made to cater for the tastes of the American public, British films will be warmly accepted throughout the world.

In this connection Soskin, taking extreme care not only in the choice of story subject, but even more so in the manner of selling and general presentation.

During his recent trip to America he made a study, not only of Hollywood technique, but also of the points of view of American exhibitors and distributors.

He has secured the services of such outstanding writers as Dudley Nichols and Ben Hecht, and directors like Reuben Mamoulian and Lewis Milestone.

Paul Soskin

A reviewer in the *Evening Standard*, dealing with **Signed With Their Honour**, said: "Now and again a book comes along that stands right out from the majority by reason of some compelling electrical quality of life.

Famous Book

"Such a book is James Aldridge's 'Signed With Their Honour.' Every man and woman in it lives, breathes, speaks and acts with true and vital personality."

It is the January selection of the Book League of America and the Book Society recommendation in England. Its theme is a love story with a background of the Greek campaign of 1940. It was written by a young war correspondent James Aldridge.

The film version has been in preparation for some months past, but active production has been intentionally delayed as Paul Soskin has been awaiting the availability of certain stars of world reputation to play the leading rôles in this absorbing drama. Many exteriors have already been shot in Wales with the full co-operation of the Air Ministry and the Greek Government.

The recent re-liberation of Greece now affords the opportunity to bring the story up to date. Thus it will not only deal with the background of the 1940 R.A.F. campaign in Greece, but with the more topical events now taking place in that country. Producing will commence early in the Spring.

Paul Soskin has acquired the screen rights of Mary Webb's **Precious Bane.** Awarded the *Femina Vie Heureuse* Prize for 1924, "Precious Bane" is accepted as one of the outstanding novels of this century, and at last this vital story is to be filmed.

The heroic theme is acceptance of life and things as they are given to us. Prue Sarn never loses her faith in and love for people, in spite of facial disfigurement and personal hardship. She wins happiness because her great heart and essential goodness triumph over her infirmity. The story is laid in Shropshire, a country with an age-old tradition of farming, and peopled with men and women who lived by wresting their livelihood from the land. Such persons were Prue and Gideon Sarn, contral characters in Mary Webb's story.

Dudley Nichols, one of America's foremost writers, has been engaged by Soskin to do the screen play. Nichols, it will be remembered, was responsible for the screen treatment of such outstanding films as "Stagecoach" and "The Informer."

Negotiations are also in progress for Reuben Mamoulian to direct this great story of people in the days when witchcraft and love potions were as common a part of English country life as buses and electric pylons are to-day.

Fame is the Spur is adapted from the well-known best-seller by Howard Spring. Through the lives of the principal characters there flows the wider current of English life. The challenge to the power of the autocracy, the birth of the Labour Party, Gladstone, Salisbury, and their parliamentary contemporaries in the public life of Nineteenth Century England.

Paul Soskin has acquired the services of Ben Hecht to do the full screen treatment of a film dealing with Elizabethan England, with William Shakespeare as the central character.

GREATEST BRITISH FILM YET MADE BY PASCAL

◆

Costumes Are Glorious In New Shaw Play

EMERGING from a welter of war-time difficulties, the greatest picture ever produced in Britain, Gabriel Pascal's magnificent screen version in Technicolor of Bernard Shaw's "CAESAR AND CLEOPATRA," has now finished shooting at Denham, and will be ready for world distribution during 1945. Vivien Leigh and Claude Rains star in the name parts.

"Cæsar and Cleopatra" is the third of Bernard Shaw's great plays to be translated to the screen through the genius of Gabriel Pascal, and once again his instinctive touch has produced a true Shavian masterpiece to delight the world.

Shaw himself has played an unseen, but certainly not inaudible part during the production. He has been in constant touch with Pascal, has visited the studios and "directed" Vivien Leigh in a sequence, and periodically "vetted" pictures and designs.

Vivien Leigh and Claude Rains head a cast that for combined acting talent are a landmark in British film history.

A Brilliant Cast

Stewart Granger as the gay and dashing Apollodorus; Flora Robson as Cleopatra's aged and domineering nurse Ftatateeta; Francis L. Sullivan as the young King Ptolemy's guardian Pothinus; Renee Asherson and Olga Edwards as Cleopatra's two lovely handmaidens, Iras and Charmain; Cecil Parker as Cæsar's gentle but strict British secretary; Basil Sydney as Cæsar's burly and forthright comrade in arms; and Antony Eustrel as Achillas; with Raymond Lovell as Lucius Septimius, are a few of the names that will grace the "credits" of this tremendous production.

In addition, the cast includes Ernest Thesiger, Stanley Holloway, Alan Wheatley, Esme Percy, James McKechnie, Guy Verney, Charles Victor, Antony Holles and Robert Adams. Jean Simmons plays the part of the Slave Girl Harpist.

As Cleopatra, that enchanting and childish minx who becomes a great Queen through the example and teaching of the great soldier Cæsar, Vivien Leigh gives a performance that will be talked of for many years to come.

A Masterly Portrayal

Of Claude Rains' masterly portrayal of the soldier philosopher Cæsar, one can only say that he is Cæsar, in every movement and gesture, a man that his soldiers lie down and die for, a man whose human personality and soldierly genius have enabled him to conquer half the world.

The period of Shaw's "Cæsar and Cleopatra" is roughly 45 B.C., and all the glamour and colour of that age has been reproduced with authentic detail to form an enchanting background to the film.

Wardrobe Triumph

In spite of all war-time shortages, all of the smaller part and crowd artistes—sometimes as many as 900, have been costumed in lovely colours and design—a triumph for the wardrobe department.

Pascal says he has made a picture which he is proud to show the world, "but," he adds, "I could never have achieved this without the loyal co-operation of my stars, cast and unit.

"They have worked magnificently to help me produce a picture that I am sure will be a worthy representative of the British film Industry."

Vivien Leigh and Claude Rains as they appear in the film version of Bernard Shaw's famous play ***CAESAR AND CLEOPATRA*** *produced and directed by Gabriel Pascal*

Sydney Box Productions Have Eight Major Features

ACACIA AVENUE FIRST FROM NEW BRITISH OUTFIT

SYDNEY BOX

Gordon Harker and Betty Balfour in a scene from "Acacia Avenue," which Sydney Box has just completed at the Riverside Studios at Hammersmith

SYDNEY BOX, who has just completed three large-scale features, "On Approval," "English Without Tears" and "Don't Take it to Heart," has formed his own production unit, and is making a series of independent productions at Riverside Studios, Hammersmith.

The first of these productions, **Acacia Avenue**, is now completed, and has a strong cast headed by Gordon Harker, Carla Lehmann, Jimmy Hanley, Betty Balfour and Henry Kendall, and introducing the new star, Jill Evans. "Acacia Avenue" is based on the successful play by Dennis and Mabel Constanduros, which ran for eight months at the Vaudeville Theatre, Hammersmith.

The second of Sydney Box's productions, **The Seventh Veil**, an Ortus film, is now on the floor. It is a most unusual and dramatic story with a faintly psychiatric background and stars James Mason and Ann Todd, with a strong supporting cast which includes Albert Lieven, Hugh McDermott, Herbert Lom and Manning Whiley. "The Seventh Veil" is being directed by Compton Bennett.

Soon Mr. Box will put into production **No Orchids for Miss Blandish**, adapted from the sensational novel and stage play by James Hadley Chase, with an All-American cast. In coming to this decision to make the first American story with an "all-American" cast in England by a British producer, Mr. Box is reversing the scheme of things.

In the past it has been the practice of Hollywood so often to make films with an English locale. This time it is to be in England that Mr. Box is to make this vivid story, a fast-moving and thrill-bound picture in a Chicago setting. The names of the stars selected to play the famous rôles of Slim, Ma Grisson, Fenner and Miss Blandish will be announced at an early date. "No Orchids for Miss Blandish" will be made on a lavish scale.

Then an original story with an intriguing title, **The Truth About Women.** This will be followed by "The Man Within," Graham Greene's great smuggling novel Immediately on completion of these pictures Mr. Box will produce "They Came Over in the *Mayflower*," an outstanding subject about the Pilgrim Fathers based on a new play by Norman Ginsbury, who wrote "Viceroy Sarah." Several other subjects are also in preparation, including "Musical Chairs," the play by Ronald Mackenzie, and "Love and William Shakespeare."

Sydney Box's future policy will be to give opportunities to young artistes, writers, and directors. "Acacia Avenue," for instance, was directed by Henry Cass, famous play producer, and gave seventeen-year-old Jill Evans her first feature rôle. In "The Seventh Veil" Mr. Box has assigned Compton Bennett, an experienced film editor, to direct his first feature production. It is Mr. Box's earnest desire to build up new box-office names in British films.

KORDA AND M-G-M—LONDON FILMS HOPE FOR 14 SUBJECTS

WITH "Perfect Strangers" now completed, starring Robert Donat with Deborah Kerr, Alexander Korda, Metro-Goldwyn-Mayer London films chief, hopes to launch their announced long-term programme in 1945 with selected subjects from the fourteen stories they have ready for production.

This programme has been drawn up in anticipation of the company being able to occupy and equip its at-present requisitioned studios at Elstree.

The line-up of subjects is:—

VELVET COAT. The life story of Robert Louis Stevenson, produced by Ian Dalrymple, from the novel by G. B. Storn. Screenplay by G. B. Storn and Ian Dalrymple.

RETURN OF A WARRIOR. R. C. Sherriff's screenplay of "Bricks Upon Dust," the new novel of Liberated Europe by the famous international writer, Paul Tabori.

PASTORAL. Nevil Schute's best-selling novel of a bomber pilot's romance will be produced and directed by Carol Reed.

HABITATION ENFORCED. Kipling's exquisitely-told short story of the American who became an English country gentleman, will be produced by R. C. Sheriff from Valentine William's screenplay.

PICKWICK PAPERS. The England of Dickens comes to life on the screen, and will be produced by Edward Black from the screenplay by Arthur Wimperis and J. B. Williame.

THE OLD WIVES' TALE. Lajos Biro's screenplay of Arnold Bennett's gripping, emotional story of two dissimilar sisters, to be produced by Edward Black.

LOTTIE DUNDAS. A West End hit as a play, Enid Bagnold's macabre tale of murder in a Brighton theatre, will star Vivien Leigh in a screenplay by Wolfgang Wilhelm.

WAR AND PEACE. Tolstoi's immense historical saga is to be given full scope as a motion picture, from the script by Lajos Biro.

HEART OF GOLD. M-G-M London Films' first British musical, will star Pat Kirkwood in a spectacular musical tribute to the full-blooded, warm-hearted English variety stage.

IN THE QUEEN'S SERVICE. Anthony Gibbs' screenplay of "Walsingham," A. E. W. Mason's great novel of Elizabethan England.

TARGET ISLAND. The fir- film of Malta, G.C., whose noble story of ordeal and triumph in John Brophy's novel reaches the screen in Anthony Gibbs' screenplay.

FOUR ROADS TO PARADISE. An Eastern fantasy from an original screenplay by Maurice Collis.

THE WRECKER. H. E. Bates. best-selling author, has written the screenplay of the exciting Pacific Ocean adventure story by Robert Louis Stevenson and Lloyd Osbourne.

FRIDAY'S CHILD. Georgette Heyer's successful Regency comedy romance, recommended by the Book Society.

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1945

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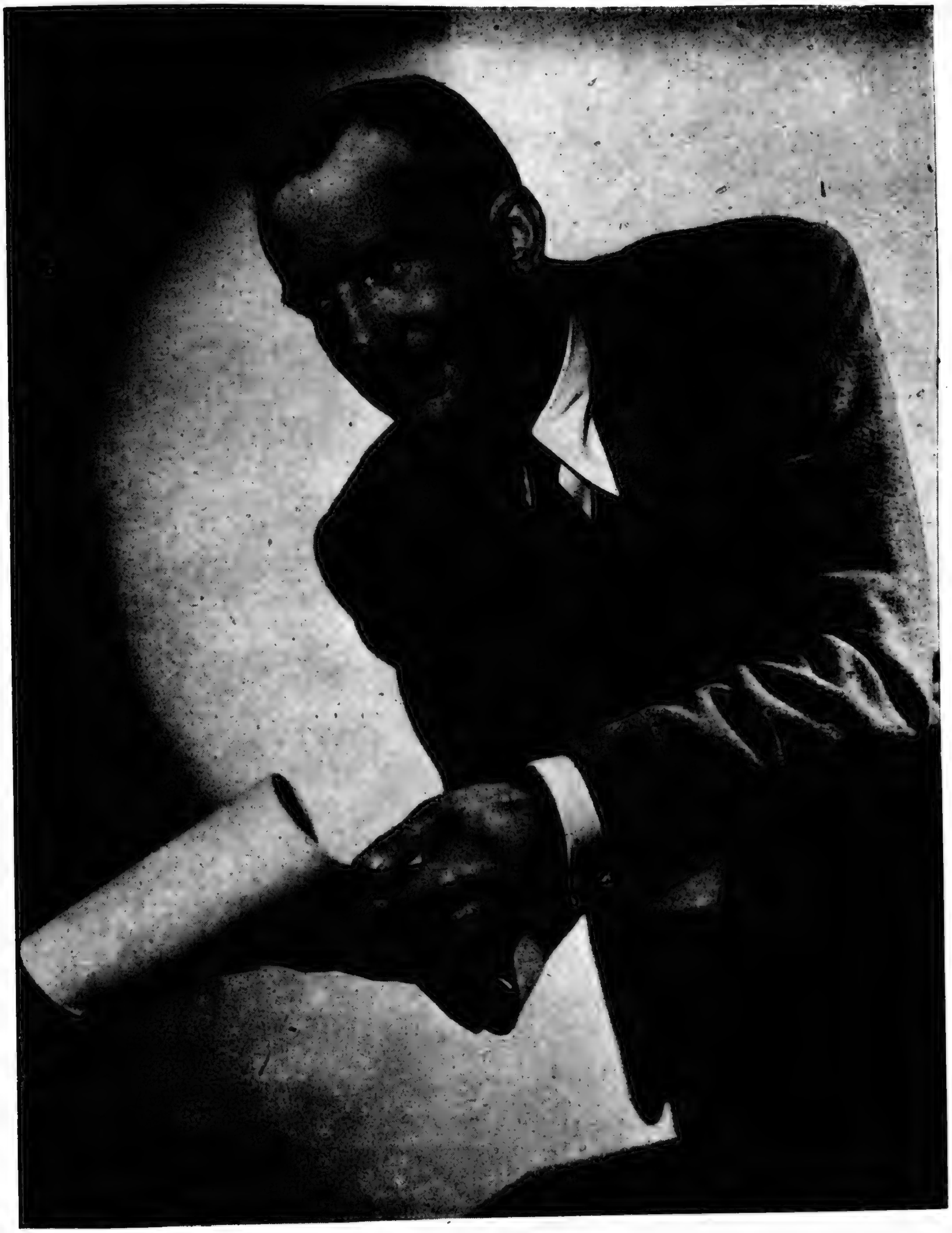

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The principles upon which the Guild has been formed are :—

1 That films can play a great part in post-war world rehabilitation, *but* to play their part effectively such films must be of unquestioned integrity and of the highest technical quality.

2 That such films are best made by small units of experienced technicians, specialising in the type of film for which they are best fitted and believing whole-heartedly in the value of their work.

3 That these units, however enthusiastic, cannot function properly without adequate technical facilities and financial stability.

4 That since such technical facilities are beyond the resources of small units, the key to efficient film production is the establishment of a co-ordinated group of individual production units, *each retaining its freedom of expression*, but sharing in the financial stability and physical resources of a large organisation.

The Guild's personnel of upwards of 130 principal technicians includes Producers, Directors, Writers, Cameramen and Editors, each with his own individual viewpoint and specialised experience : these are supported by first-class business organisation and have at their command the facilities and permanent technical staff of the Studios operated by Merton Park Studios Ltd.

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EALING GOES ESCAPIST WITH GHOSTS, MURDERS AND CLASSICS

Balcon's Programme of Universal Appeal

Tom Walls and Francoise Rosay in a scene from JOHNNY FRENCHMAN, the Michael Balcon film now being pre-released in London

MAJOR R. P. BAKER, managing director, and Michael Balcon, head of production, announce a varied and spectacular programme for Ealing Studios in 1945. Dickens and Wells are to be filmed, and the keynote is to be escapism.

The programme will include film versions of a famous classic, a best-selling novel, and a successful West End play, an "omnibus" subject with the macabre as its theme and—on the serious side—an original screenplay on a problem with psychological and emotional implications that will exercise many families in the immediate post-war years.

The record of Ealing Studios during the past year has been a record of pioneering at the box-office, of which this lively and progressive independent company may well be proud. Consider the following titles: "San Demetrio, London" "The Halfway House," "Champagne Charlie," "For Those in Peril," "The Return of the Vikings," "Fiddlers Three," "They Came to a City"—seven subjects, all of them praiseworthy, four of them breaking entirely new ground in British cinema entertainment.

The 1945 schedule is perhaps on a more conventional scale. "But, then," states Michael Balcon, "we hope it will be played in more normal days."

Since it is too early at this stage to more than forecast the temper and tastes of post-war audiences in this country, Balcon's programme has been designed on a universal appeal basis. He stresses the fact, however, that a careful watch will be kept on public opinion and that, should fundamental changes in cinemagoers' tastes become evident, his programme will be readjusted to meet such changes. "For," he says, "to appeal to a wide public, the commercial cinema must — like the newsreels and the documentary — mirror contemporary life whether it be in contemporary subjects or in classics which have a present-day application."

The first Ealing film to be shown in 1945 is already well advanced in production. This is **Johnny Frenchman**, which Charles Frend (who made "San Demetrio, London" and "The Foreman Went to France") is directing, with S. C. Balcon as associate producer.

Starring Francoise Rosay, Tom Walls and Patricia Roc, and boasting one of the strongest supporting casts ever to appear in an Ealing production, the story (by T. E. B. Clarke) combines romance, humour and adventure against the background of the traditional rivalry between the Breton and Cornish fisherfolk.

CORNWALL SETTINGS

The film has been photographed largely in Cornwall in the picturesque setting of a typical Cornish fishing village. No pains have been spared to ensure an outstanding British film with all the artistic and commercial qualities (evidenced by his past record of success) associated with the work of its young director.

In the first film actually to go into production in 1945, a team of Ealing directors will combine forces with producer Balcon to make an "omnibus" ghost story. H. G. Wells will be among the famous writers whose stories form the basis of a series of episodes linked together by a central story that provides a thrilling "framework."

A recurrent dream—a psychic experience based on a notorious murder of the 'sixties—a sinister mirror—a ventriloquist's doll that assumes human identity, a ghost with a sense of humour—these are some of the ingredients of one of the most unusual films to be attempted by Ealing Studios.

John Baines (himself the author of two of the film's episodes) is writing the script in collaboration with Angus MacPhail and T. E. B. Clarke.

Cavalcanti, Basil Dearden, Charles Crichton and Robert Hamer will be the directors. The first three were responsible, respectively, for the direction of "Champagne Charlie," "The Halfway House" and "For Those in Peril." Robert Hamer's qualifications include the fact that he was associate producer and part-writer of "San Demetrio, London."

Sussex Gorse, a best-selling novel by Sheila Kaye-Smith, is the story of the head of a Sussex farming family whose overweening ambition to acquire more and more land costs him his own happiness and that of his successive wives and children. It is set on the one hand on a high emotional plane, being one of the most moving love stories in English fiction.

FAMOUS THRILLER

At the same time it is essentially an "outdoor" subject and one which will succeed in bringing to the screen the beauty of one of Britain's loveliest counties. Charles Frend is to direct "Sussex Gorse," with Sidney Cole as Michael Balcon's associate producer. L. A. G. Strong, the famous novelist, is to collaborate with T. E. B. Clarke in the screenplay.

Fink String and Sealing Wax—a murder story set in Brighton in the 'eighties—by Roland Pertwee, is one of the biggest successes to have been seen recently on the West End stage. Ealing Studios have acquired the film rights and Angus MacPhail and Diana Morgan are adapting it for the screen. It will be directed by Robert Hamer, with S. C. Balcon as associate producer.

In the play, action was concentrated into the comfortable bourgeois home of the Brighton chemist, Strahan, while the murder—on which many thrilling moments depend—was "committed" off-stage. The camera will take audiences right into the presence of the crime, and will introduce a further scene of action; a public-house of doubtful reputation where the shadier elements of Victorian Brighton's society used to foregather.

A subject of particularly topical significance comes next; this is a drama of a group of repatriated prisoners of war, faced with the problems that freedom brings. The central theme is an emotional love story, but the life of the men in a German prison camp will be shown as well as their story of readjustment to living in post-war Britain.

It is believed that there is hardly a family in this country that will not have a special interest in this film for how many are there who have not a friend or relative waiting for victory in some Offlag or Stalag?

Because of the widespread interest anticipated, exceptional care is being exercised in the preparation of this film. Basil Dearden, the director, Michael Relph, associate producer, and Angus MacPhail, now working on the script, have met and questioned many repatriated war prisoners and are working in close touch with the Red Cross and St. John organisations.

It is stressed that the film is in no way a "war film." Rather, it is a post-war film that tells of human problems and relationships, of hardships and endurance, of the love of home and of humour under difficulties. It is a film about men—for men and women. Patrick Kirwan is responsible for the original story. No title has yet been fixed.

Soho Melodrama. This is a murder story set in London's underworld. For its characters it has the criminals who conduct their affairs from the clubs and shady back-streets of Soho.

Outlanders, which Harry Watt is preparing in Australia, is an adventure story based on the great cattle trek which took place in that continent when the menace of Japanese invasion threatened the northern shores.

Nicholas Nickleby. This film of Dicken's' celebrated novel will unquestionably be Ealing's "film of the year."

All the characters who made the book so memorable will be portrayed on the screen—Nicholas, his mother, Kate, Ralph Nickleby, Smike, Newman Noggs, Squeers and his family, the Crumles's and the Mantalinis and the rest of the gallery of virtue and villainy, laughter and misery.

Much of the action will be shot in Yorkshire, where the crimes of the infamous Dotheboys Hall were perpetrated.

Finally, a new Tommy Trinder film with a special feminine appeal is planned to complete a year of outstanding enterprise. No details are available.

The Technicians Down At The Bush

Policy Of Promotion To Directors Is Paying Good Picture Dividends

LAST year at Shepherd's Bush proved to be a notable year, not only for the record-breaking films such as "Fanny By Gaslight" and "Love Story," produced by Gainsborough Pictures at these studios, but also for the number of new screen personalities who made their mark as either producers or directors during the year.

The man responsible for the introduction of new talent into British films at a time when it was never more needed was Maurice Ostrer, Chief in Charge of production at the studios.

He has been a director of both companies since that time. He was largely responsible for the building of the new Shepherd's Bush Studios under Isidore Ostrer's control and it is entirely due to his enterprise and determination that Gainsborough Pictures, almost alone out of the British film companies, have maintained an unbroken continuity of production either at Islington or Shepherd's Bush since the beginning of the war.

Largest Rota of Stars in Great Britain

Not only has Maurice Ostrer kept Gainsborough going but he has also built up the largest rota of stars in the country including box-office winners such as Margaret Lockwood, Phyllis Calvert and Stewart Granger. In spite of almost overwhelming shortage of staff and materials, he has yet contrived to make better pictures than ever before and also to extend a helping hand to other studios by the organisation of a wardrobe service.

One of the outstanding points of Maurice Ostrer's policy during the past year has been his foresight in promoting technicians in his employ and giving them a chance to make good as film directors.

VAL GUEST

LOUIS LEVY

Bernard Knowles and Arthur Crabtree, Gainsborough technicians promoted to the directorial chair during 1944, have for many years been screen personalities as leading photographers in the business. Knowles has been in the film business since 1921, and among his more notable successes as a cameraman have been "Jew Suss," "The Good Companions," "39 Steps," "Secret Agent," "Sabotage," "Quiet Wedding," "Gaslight," "Demi Paradise," and "Love Story." Ever since he entered the film Trade 25 years ago Knowles has had one ambition—to become a film director.

Maurice Ostrer, during 1944, took what Knowles describes as "the gamble of his life" when he assigned him to direct "A Place of One's Own." That the "gamble" came off to the satisfaction of his employers was proved when Maurice Ostrer assigned him to direct "The Magic Bow" for Gainsborough early in the New Year.

Arthur Crabtree has also been connected with the film Industry as a cameraman since 1929, when he began his career as "clapper boy" at Elstree. He was camera operator on most of Jessie Matthews' musical films for Gaumont-British, and in 1935 he photographed his first film—"Wedding Group." Among his more recent subjects are "Kipps," "The Man in Grey," and "Fanny by Gaslight." In 1944 he, too, was given his big chance by

LESLIE ARLISS

Maurice Ostrer to direct "Madonna of the Seven Moons."

New personalities at Shepherd's Bush now include R. J. Minney as producer. Minney came to the film Industry via Fleet Street, where he held many important posts such as editor of *Everybody's Weekly*, *Sunday Referee*, and the *Strand Magazine*. He came to Shepherd's Bush originally as a writer, and was to be associated with the production of "A Woman of France." This film was not made, but Minney remained to produce "Madonna of the Seven Moons" and, later, "A Place of One's Own" for Gainsborough. His 1945 plans include the production of "The Magic Bow" and "The Wicked Lady."

The second new producer to be limelighted at Shepherd's Bush during 1944 was Louis Levy, famous not only as Gainsborough Director of Music for many years, but also as a musician and band leader of world renown. Levy's first subject as a Gainsborough producer was, appropriately enough, a grand-scale musical, "I'll Be Your Sweetheart," starring Margaret Lockwood and Vic Oliver.

Music and dancing, as one would expect from Levy, take pride of place in this spectacular production. In spite of his pre-occupation with his first solo production, Louis Levy also found time during 1944 to supervise the music of all Gainsborough product, including "Love Story," outstanding for its musical background.

Among the established personalities at the Bush who are already well known for their work are Harold Huth, Leslie Arliss, and Val Guest.

Harold Huth came to Gainsborough after working as associate producer for M-G-M on "The Adventures of Tartu," but, in his case, it was a return to the studios where he had worked many years before. Nineteen years ago Huth began his film career as an actor at Islington Studios, rose to the top of his profession, and then gave it up in favour of film casting. He was Casting Director at Shepherd's Bush for some years before he again changed his work to that of film production. "Love Story" was Huth's first solo production for Gainsborough, and the success of his film left no doubt that here was a producer of the first rank. He has also produced "They Were Sisters" for Gainsborough during the past year.

Leslie Arliss made his name as a film director when, after being appointed to the post of Scenario Editor at Shepherd's Bush, he gave this up to direct "The Man in Grey," one of the most successful British films of the past five years. Arliss followed this with the direction of another outstanding film—"Love Story"—and in 1945 is to direct "The Wicked Lady" for Gainsborough.

HAROLD HUTH

Arliss is one of the most interesting personalities in British studios to-day, chiefly because of his keen appreciation of box-office potentialities both in the subjects he chooses and the stars who portray his characters. Costume films are Arliss's first choice, but he does not depend on the glamour of pageantry to carry his story. He concentrates on displaying emotions on the screen in a way which brings a breath of reality into his films.

Another Gainsborough personality is director Val Guest, who joined the company a good many years ago as a writer of some of the most successful comedies starring the Crazy Gang and Will Hay. As a writer-director he was responsible for "Miss London Ltd.," and "Give Us the Moon" before 1944, when he directed "I'll Be Your Sweetheart.

With this band of technicians to guide their 1945 product, Gainsborough Pictures face the New Year with confidence and the belief that many more box-office winners will be forthcoming from Shepherd's Bush during the coming year.

Romance, Gaiety, Music, Drama, Make 1945 Gainsborough's Box-Office Victory Year

GAINSBOROUGH PICTURES, WITH THEIR NEW LINE-UP OF PRODUCT FOR THE NEW YEAR, AIM TO MAKE 1945 A BOX-OFFICE VICTORY YEAR AND PRESENT A PROGRAMME CAREFULLY PLANNED TO MEET THE CHANGING DEMANDS OF KINEMA AUDIENCES WHO ARE ALREADY TIRED OF WAR PICTURES AND DEMAND ROMANCE AND GAIETY IN THEIR ENTERTAINMENT.

John Mills and Joy Shelton in a scene from WATERLOO ROAD for General Films release

Over a year ago it was decided to concentrate on this type of entertainment for Gainsborough, and the outstanding success of films such as "Fanny by Gaslight" and "Love Story" confirm that this company has found the sure appeal to box-office success in the type of product scheduled for presentation this year.

Offerings in 1945 include a wide variety of subjects, embracing romance, music, comedy, strong drama, and a thoughtful topical problem. During the past year Gainsborough stars have reached a new popularity in the box-office. Margaret Lockwood, Phyllis Calvert, Anne Crawford and Jean Kent have doubled their fan mail during the year; Stewart Granger maintains his position as leading British romantic hero, and Gainsborough have added another name to their rota in Michael Rennie, who plays opposite Margaret Lockwood in his first leading part. Further romantic rôles are planned for this new star in 1945, who feels confident that in Michael Rennie Gainsborough have found another winner.

YEAR OF EXPERIMENT

Last year, for Gainsborough, was also one of experiment and was notable for the establishment of new directors and producers working for the company.

Arthur Crabtree and Bernard Knowles, both ace-cameramen, made their début as directors—Crabtree with "Madonna of the Seven Moons" and "They Were Sisters," and Knowles with "A Place of One's Own." Other interesting newcomers to the production field are R. J. Minney, well-known Fleet Street personality, who took over his first assignment as producer with "Madonna of the Seven Moons," and Musical Director Louis Levy, who produced "I'll Be Your Sweetheart."

This new blood, combined with the experienced work of such men as Harold Huth and Leslie Arliss, has resulted in Gainsborough product well suited to a new and more vigorous policy in film making to be pursued during 1945.

TRIUMPH OF SET BUILDING

First among the Gainsborough releases in the New Year is **Madonna of the Seven Moons**, adapted from the novel by Margery Lawrence, starring Phyllis Calvert, Stewart Granger and Patricia Roc. The script combines a forcefully dramatic story of a girl suffering from split personality with a romantic setting which has not been equalled on the screen since the rousing days of the first Colman-Banky love stories. The production quality of this new film with its magnificent Florence street sets and the gracious splendour of Italian mansions provides a triumph for the Shepherd's Bush craftsmen who designed and built them.

Following "Madonna of the Seven Moons," which is to be handled by Eagle-Lion Distributors, will be **Waterloo Road**, from G.F.D. This film was the last of Edward Black's productions under the Gainsborough banner and was written and directed by Sidney Gilliat from an original short story by Val Valentine. "Waterloo Road," which stars John Mills, Stewart Granger and Alastair Sim, with newcomer Joy Shelton in a featured rôle, tells in dramatic fashion the story of 24 hours in the lives of a young London couple at the height of the 1940-41 blitz on London.

HERO IN UNUSUAL ROLE

Moreover, it presents Stewart Granger in a very unusual rôle as a tough, common ex-boxer, and proves that Gainsborough's romantic star is more than just a picture-book hero and is capable of a wide variety of character acting.

The third of Gainsborough's 1945 presentations is a subject which is definitely off-the-beaten-track entertainment and which should establish ex-cameraman Bernard Knowles as a director with fine qualities of sensitive handling of story and characters. This subject—**A Place of One's Own**—adapted by Brock Wiliams from Sir Osbert Sitwell's unusual ghost story—stars Margaret Lockwood, James Mason and Barbara Mullen, with Dennis Price featured in the rôle of Margaret's screen lover. The leading lady of the film is really the house in which the chief characters live and the influence of which is felt on their lives and happiness.

Knowles' treatment of the ghostly part of the story is refreshing when one contemplates the usual run of ghost stories on the screen which revel in creaking doors, unexplained in the film with the use of suggestion rather than tangible manifestations of the ghost haunting the house. James Mason and Barbara Mullen appear in the unexpected rôles of a middle-aged couple who buy the house to live in retirement in what they hope will be peace and comfort.

A NEW PRODUCER

I'll Be Your Sweetheart, now completed and nearly ready for presentation, has all the qualities for box-office success in the year of victory, when romance, music and gaiety will be a priority need in the kinemas. Musical Director Louis Levy makes his bow as a film producer with this story of the fight by the composers and publishers of the early century to get the Music Copyright Law passed to protect them against music pirates of the day.

Starring Margaret Lockwood, Vic Oliver and Michael Rennie and directed by Val Guest, "I'll Be Your Sweetheart" has a number of rousing songs both old and new, including the title song; several spectacular song and dance scenes with Margaret Lockwood appearing as the star dancer; gay, crowded scenes in famous London music-halls of the 1900's and a delightful love story for Margaret Lockwood and Michael Rennie with Peter Graves playing "the other man."

The Gainsborough quintet of films ready for showing in the first half of 1945 is rounded off by a film of a completely different type from the others in this group. **They Were Sisters**, adapted from Dorothy Whipple's best-selling novel, was produced by Harold Huth and directed by Arthur Crabtree. The film stars Phyllis Calvert and James Mason with Hugh Sinclair, Anne Crawford, Dulcie Gray, Barrie Livesey and Peter Murray Hill heading a fine cast.

FAMILY APPEAL STRESSED

The family aspect is stressed throughout the screen treatment and is extended to the casting which plays Phyllis Calvert and her husband, Peter Murray Hill, opposite each other as husband and wife, with James Mason and his wife Pamela Kellino playing father and daughter, and the two clever Stephens children Ann and Helen playing cousins in the story.

The first choice of subjects for production early in 1945 is a screen adaptation of Manuel Komroff's powerful story, "The Magic Bow—a Romance of Paganini." Komroff's book has for its background Italy and Austria in the late 18th Century and traces the life of the famous violinist-composer Paganini from his early days as a poverty-stricken youth in Genoa; shows him acquiring a Stradivarius violin, giving concerts in Padua and Leghorn, and eventually becoming the accepted maestro of the violin throughout Europe.

DELIGHTFUL LOVE STORY

A delightful love story is credited to Paganini by Komroff, who makes the young Paganini fall in love with a rich countess, who returns his love but takes an oath never to meet him until her mother is dead.

R. J. Minney, who is to produce **The Magic Bow**, and Bernard Knowles, who will direct, have at their disposal a wealth of colourful screen material for this initial Gainsborough production in 1945.

Leslie Arliss is to direct and R. J. Minney to produce, the second Gainsborough feature in the New Year and the subject chosen for the successful director of "The Man in Grey" and "Love Story" is Magdalen King-Hall's period novel, "The Wicked Lady Skelton," to be called **The Wicked Lady** on the screen.

The story is a romance of the Charles II period.

Also in the programme is an outstanding subject to be titled **King of Sport**, the story of the life of the late Lord Lonsdale — the greatest British sportsman of them all.

Gainsborough also plan to make **Rob Roy** in colour, with Harold Huth producing—a spectacular subject set against the stormy days of clan fighting under the Duke of Montrose.

British Technicians are Trade Unionists!

THREAT TO U.S. OF CLOSED SHOP WEAPON

By GEORGE ELVIN
General Secretary, A.C.T.

THE TRADE UNION MOVEMENT CAN NEVER BE ACCUSED OF NARROW NATIONALISM. ITS WHOLE BASIS IS INTERNATIONAL IN OUTLOOK. THAT IS ONE REASON, NO DOUBT, WHY THERE IS MISUNDERSTANDING AT TIMES ON A.C.T.'s POLICY CONCERNING THE EMPLOYMENT OF TECHNICIANS FROM OTHER COUNTRIES IN THE BRITISH FILM INDUSTRY.

Let me say at the outset that we respect all organised technicians in all other countries as fellow trade unionists. We have nothing against them personally. We have at all times been only too happy to discuss with them matters of common interest, whether connected with films, industrial or political.

Unfortunately, for a variety of reasons—including that of distance—such discussions have seldom taken place, and when they have the form has generally been that of correspondence rather than conversation. Parallel with this lack of progress, British technicians have had good reason to become a little embittered—particularly in the few years just prior to the outbreak of war—when they found themselves unemployed and their jobs taken by technicians from America and the Continent.

Some of these were very competent, but a large number were either considerably less skilled than the British technician they replaced or were "has-beens"—technicians with a past but no future.

The fault for this lies largely not so much with the foreign technician who sold himself to the employer, but with the producer who was fool enough to be caught.

The war has made the British film Industry self-reliant. Foreign technicians have shown a strange reluctance to work here, and we have been left to our own devices. As British technicians never doubted, they were quite competent to meet the situation, and the technical standard of British production has never been higher. Having been given, and taken, their chance, British technicians are determined not to permit a slip back to the bad old days.

That is why the subject has been discussed at the last two A.C.T. Annual General Meetings, and why, acting on the decisions reached, the General Council has initiated discussions and correspondence with the appropriate organisations in the countries concerned, or, in the case of countries temporarily occupied by the Nazis, with such Government and film contacts as could be found. At the outset, too, we made a special point of informing the Ministry of Labour and the British Film Producers' Association of our intentions.

Approval and support was promised by each body. What results have been achieved? Greatest progress has been made with the Continental countries, and I am confident little difficulty will arise to prevent conclusion of mutually satisfactory agreements with all concerned as soon as our Allies return to their own countries and re-establish their native industries.

Tentative arrangements have already been made for an early meeting with the appropriate French Trade Union to establish an Anglo-French Film Technicians' Joint Committee and to negotiate a reciprocal arrangement for the exchange of technicians between one country and the other.

Progress has been slower with America, but letters and cables have been passing for some while, and a leading A.C.T. member—who recently visited America—was able to carry the matter much further forward. He saw officials and members of the Union, explained A.C.T.'s policy and put forward certain tentative proposals which might form the basis of an Agreement.

Unfortunately, he had to return before an Agreement could be finalised, but he received a promise that a letter putting forward concrete suggestions would follow him across the Atlantic. A.C.T. has made very clear that unless British technicians are allowed to work in Hollywood on approximately the same quality of production and in approximately the same numbers as American technicians may desire to some to England, it will have no alternative but to adopt a policy similar to that of certain sections of the American Trade Unions and oppose the employment of any outsider.

It will be a regrettable step to have to take, and one which would be alien to our broad views, but if necessary to reach some settlement we shall not hesitate to take it.

Nevertheless, it must be stressed that the real interests of the film Industry in all countries will be best forwarded by a full and free exchange of technicians, equipment and ideas.

A.C.T. IS DOING ITS UTMOST TO BRING THAT ABOUT. ALL IT ASKS IS THAT TRAFFIC SHALL NOT BE ONE-WAY.

MEDIUM COST DOES NOT ALWAYS MEAN QUALITY

BY HAROLD BAIM,

Managing Director, Federated Film Corporation and Glendale Theatres Corporation.

THROUGHOUT THE TRADE A TREMENDOUS DIVERGENCE OF VIEWS EXISTS ON WHETHER THE BRITISH FILM INDUSTRY SHOULD CONCENTRATE ITS ABILITIES ON A FEW HIGH COST PICTURES PER YEAR, OR A LARGER NUMBER OF MEDIUM-COST PICTURES (THE MEANING OF MEDIUM-COST PICTURES IN THIS PARTICULAR ARTICLE BEING SECOND FEATURES).

There is also a large amount of controversy on what is medium cost and every producer in the business has his own definite views on this particular aspect of production.

Firstly, it should be understood that the independent producer, not having ready-made access to exhibition throughout the U.K. and, in fact, the world, his planning must necessarily have in it an assessment of potential market value of the film he is making. To go bald-headed into a medium-cost production, or any production for that matter, without any regard for the return is, from the word "go," courting disaster.

The difficulty in assessing just what medium cost is is made greater by the fact that our bigger British productions seem to cost so much money that it is very difficult to strike a happy medium between the highest and the lowest cost whilst maintaining the desired quality.

Large numbers of interested people in this particular subject aver that quality is dependent on cost. Humbly, I suggest that this is not the case at all. Surely quality embodies three things. The choice of subject, the treatment, and the correct technical ability to make a worth-while picture. One can, during the production, improve each day by using more film (costing more money), re-shooting sequences (costing more money), altering the original script (costing more money), and taking more time (costing more money), these things not to any extent contributing in this particular instance to the quality of the film

So these "improvements," instead of being improvements, are merely a means of loading one's financial stake without any chance of recouping the extra money expended. One can expect from a medium-cost production one hundred per cent. quality, whilst keeping the cost most definitely medium.

The intentions of the Quota Act are, without doubt, admirable, but, unfortunately, when the word "quota" is applied to the few British second features produced per annum, it is used to give an added fillip to their booking suitability.

Don't you think we should concentrate our efforts on obtaining a place for as many quality British pictures on the screens of the country as possible?

TECHNICOLOR

1944 FEATURE PRODUCTIONS

"WILSON"	Twentieth Century-Fox
"A SONG TO REMEMBER"	Columbia
"INCENDIARY BLONDE"	Paramount
"THE CLIMAX"	Universal
"IRISH EYES ARE SMILING"	Twentieth Century-Fox
"MEET ME IN ST. LOUIS"	M-G-M
"BRING ON THE GIRLS"	Paramount
"ZIEGFELD FOLLIES"	M-G-M
"PRINCESS AND THE PIRATE"	Regent-Goldwyn
"NATIONAL VELVET"	M-G-M
"BELLE OF THE YUKON"	International
"SOMETHING FOR THE BOYS"	Twentieth Century-Fox
"TONIGHT AND EVERY NIGHT"	Columbia
"QUEEN OF THE NILE"	Universal
"CAN'T HELP SINGING"	Universal
"THUNDERHEAD"	Twentieth Century-Fox
"SON OF LASSIE"	M-G-M
"WONDER MAN"	Beverly-Goldwyn
"ANCHORS AWEIGH"	M-G-M
"NOB HILL"	Twentieth Century-Fox
"IT'S A PLEASURE"	International
"THRILL OF A ROMANCE"	M-G-M
"WHERE DO WE GO FROM HERE"	Twentieth Century-Fox
"DIAMOND HORSESHOE"	Twentieth Century-Fox
"SAN ANTONIO"	Warner Bros.
"SALOME - WHERE SHE DANCED"	Universal
"HOLD HIGH THE TORCH"	M-G-M
"THOUSAND AND ONE NIGHTS"	Columbia
"VIRGINIAN"	Paramount
"THE SPANISH MAIN"	R.K.O.
"NIGHT OF PARADISE"	Universal
"DOLLY SISTERS"	Twentieth Century-Fox
"THREE CABALLEROS"	Walt Disney
"THIS HAPPY BREED"	Two Cities Films
"HENRY V."	Two Cities Films
"BLITHE SPIRIT"	Two Cities Films
"CÆSAR AND CLEOPATRA"	Independent Producers
"MEN OF TWO WORLDS"	Two Cities Films

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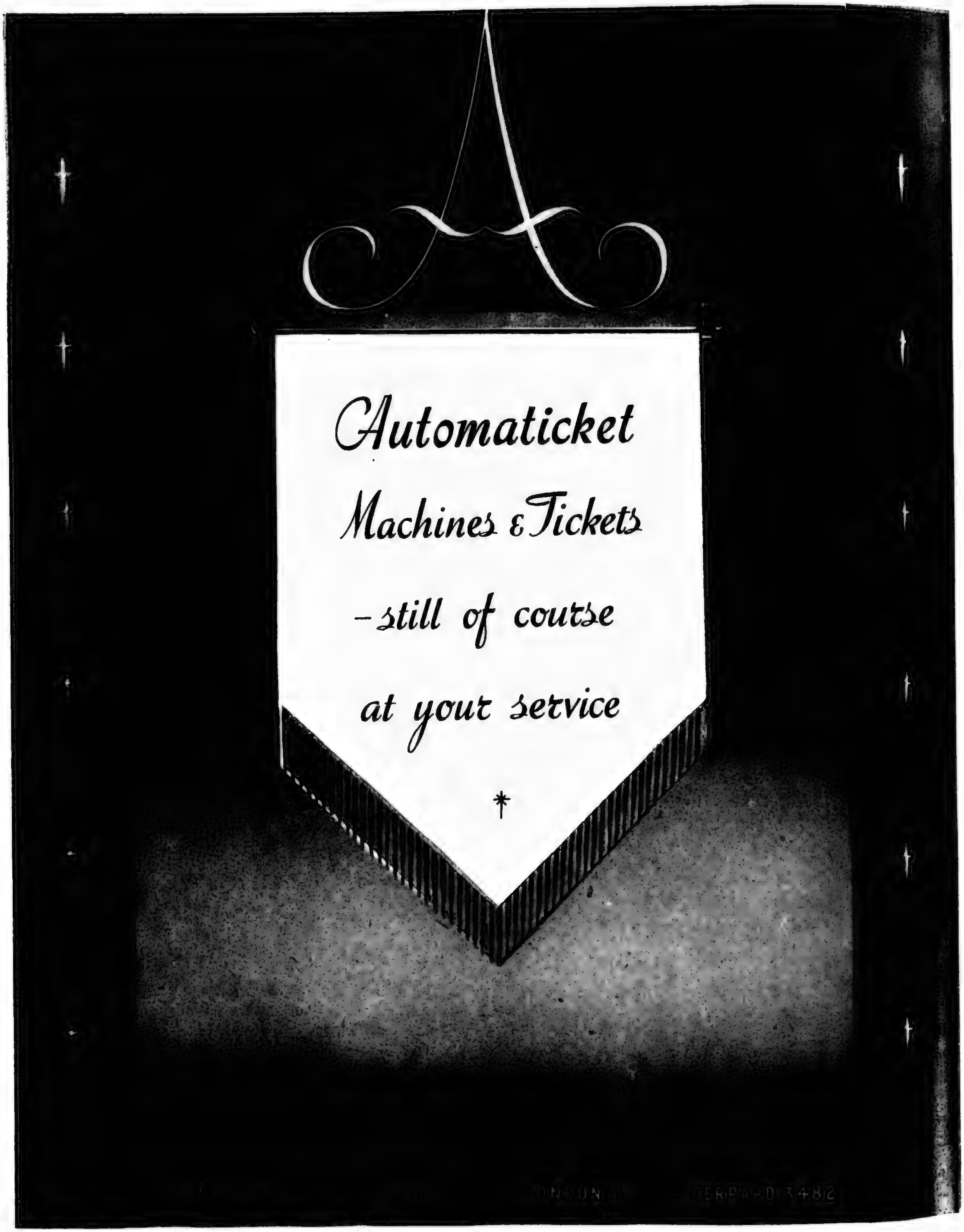
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SIMULTANEOUS RECORDING OF THIRTEEN SOUND-TRACKS

Western Electric's Improved Methods

By R. J. ENGLER, W.E. Recording Manager

Robert J. Engler, Am.I.E.E., has been recording manager for Western Electric in this country since 1938. Since that time he has handled all the matters relating to sound in W.E. equipped studios in this country. He is at present in America surveying the preparations being made to utilise all the discoveries of the war period in post-war recording.

Mr. Engler was the contributor of a very interesting paper before the British Kinematograph Society shortly before his departure for America. In it he declared his opinion that variable density is more suitable for original speech recording than variable area, which, however, offers advantages over density in the recording of music.

DURING the period of the present war there has been a notable improvement in the technique of motion picture recording, but very little changes have been made in the actual equipment used. Such new equipment as has been developed and placed in operation pertains to the processing of the recorded sound track rather than the actual recording thereof. Notable developments of this nature have been the RA-1100 Western Electric Spherical Precision Densitometer, with which practically all of the representative British film processing laboratories will shortly be equipped, and the Western Electric RA-1107 Intermodulation meter, the general application of which may be delayed until after the war.

This apparent dearth of newly-designed recording equipment finding its way into the production studios does not, however, represent any curtailment of research, development or design, but rather it is the natural consequence of the war and the confining of production to those devices directly associated with winning the war. In fact development and design has been accelerated by the war, and post-war production will reflect many novel improvements over the recording equipment now in current use.

One form of application of the principles of sound-on-film recording and reproduction has been the Western Electric RA-1132 Recorder and the RA-1129 Reproducer set.

The RA-1132 Recorder is a portable film recorder capable of simultaneously recording thirteen variable area sound tracks on a 35-mm. film. It was designed for exacting use in the analysis of airplane vibration or other similar studies in which it is necessary or desirable to record mechanical, acoustic or electrical disturbances from multiple sources in such a manner that the resultant record can be analysed for frequency amplitude and phase relation.

Separate circuits from suitable pick-up devices and amplifiers are connected to each of thirteen light valve ribbons. These light valve ribbons are positioned in a light beam which is optically arranged to photograph the ribbons on a 35-mm. film.

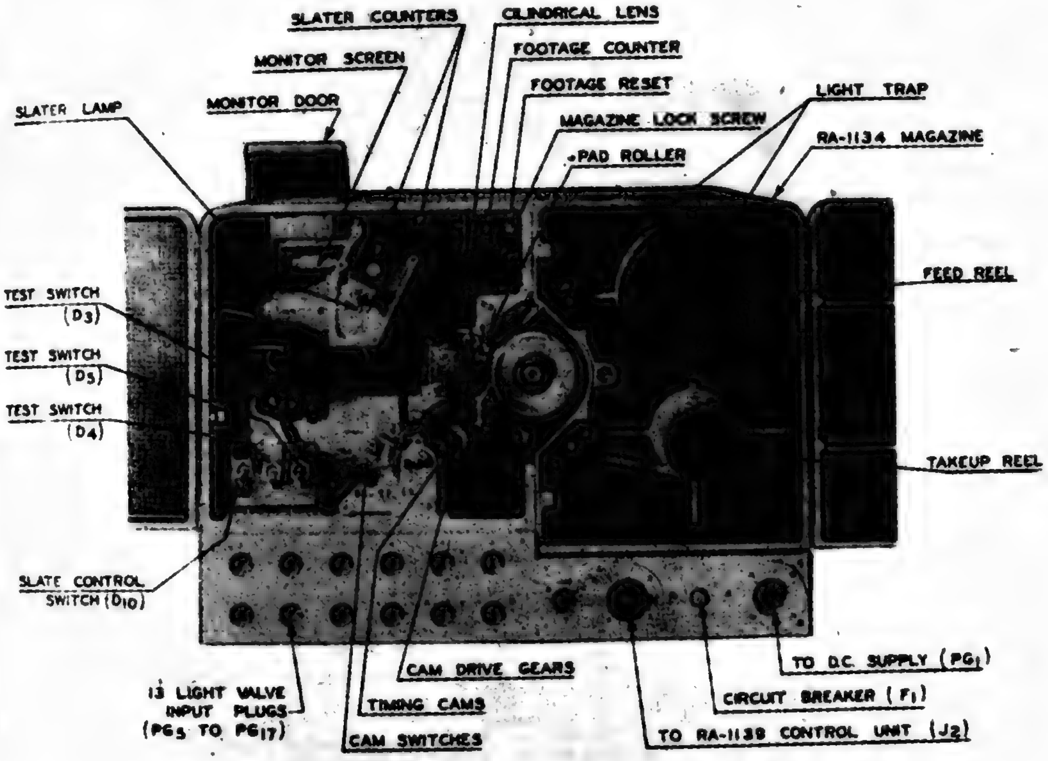
SLATER COUNTERS
CILINDRICAL LENS
FOOTAGE COUNTER
MONITOR SCREEN
FOOTAGE RESET
LIGHT TRAP
SLATER LAMP
MONITOR DOOR
MAGAZINE LOCK SCREW
RA-1134 MAGAZINE
PAD ROLLER
FEED REEL
TEST SWITCH (D3)
TEST SWITCH (D5)
TEST SWITCH (D4)
TAKEUP REEL
SLATE CONTROL SWITCH (D10)
TO D.C. SUPPLY (PG1)
CAM DRIVE GEARS
CIRCUIT BREAKER (F1)
13 LIGHT VALVE INPUT PLUGS (PG5 TO PG17)
TIMING CAMS
CAM SWITCHES
TO RA-1139 CONTROL UNIT (J2)

Fig. 1.—The RA-1132 Recorder front view, with covers removed

The RA-1129 Reproducer set is used for the simultaneous reproduction of the thirteen recorded sound tracks under analysis. Light from a constant source is condensed by a lens, passed through the film and through a wide aperture extending across all thirteen sound tracks. The film image is then focussed on scanning slit and mask. Thirteen collector lenses behind the slit pick up the light beams from the different tracks and thence into thirteen individual photocells. The output of each photo-electric cell is separately amplified, and by switching the outputs any five of the thirteen channels may be connected simultaneously to an analyser. The film-pulling mechanism is designed to provide uniform film movement and permit operation with film in loop or reel form.

Both the RA-1132 Recorder and the RA-1129 Reproducer have been used for some time in testing the design factors of fighters and bombers, and as a result of analysis of the recorded tracks noticeable improvement in the operation and safety of these plans has been realised.

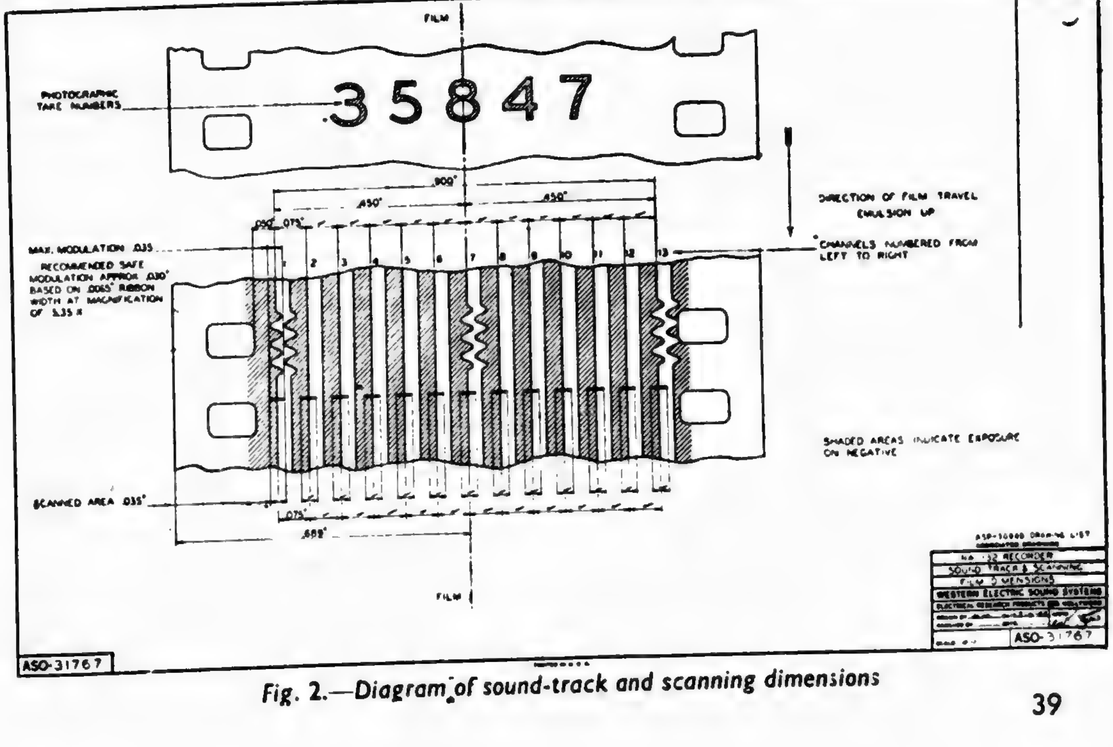
FILM
PHOTOGRAPHIC TAKE NUMBERS
35847
.900"
.450"
.450"
.050" .075"
DIRECTION OF FILM TRAVEL EMULSION UP
MAX. MODULATION .035
RECOMMENDED SAFE MODULATION APPROX .030" BASED ON .0065" RIBBON WIDTH AT MAGNIFICATION OF 5.35 X
1 2 3 4 5 6 7 8 9 10 11 12 13
CHANNELS NUMBERED FROM LEFT TO RIGHT
SHADED AREAS INDICATE EXPOSURE ON NEGATIVE
SCANNED AREA .035"
.075"
.688"
FILM
SOUND TRACK & SCANNING
FILM DIMENSIONS
WESTERN ELECTRIC SOUND SYSTEMS
ASO-31767
ASO-31767

Fig. 2.—Diagram of sound-track and scanning dimensions

EUROPEAN PRODUCTION ON AN INTERNATIONAL BASE

This eminent producer of documentaries gives his impressions of France to-day and the prospects of French film production in the future

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Triple Alliance Is Wanted

By Cavalcanti

THE well-known Anglo-French producer and director, formerly head of the GPO Film Unit and now under contract to Ealing Studios, sets out a scheme for European film production on an international base. The article elaborates a recent broadcast by him to France. Cavalcanti visited Paris soon after the completion of "Champagne Charlie," which he directed.

Recently I made two journeys back to Paris where I had worked for many years as a film technician. But it was not a sentimental journey on either occasion. Nothing saddened me more on my return from the first trip—made shortly after the city was liberated—than the impression created in the Press here that Paris is still the same—in spite of everything she has had to endure. Let me tell my English friends that to anyone who knows Paris—Paris is *not* the same.

Paris is *not* a city of gay and beautiful women with *chic* clothes and fabulous hats. Paris is a city of pride and also a city of shame. Parisians have throughout the occupation presented a strange mixture of strength and weakness; heroism, cupidity, treachery, resistance, apathy.

Paris Convalescing

The Paris I saw was not gay, though the war correspondents herded in one hotel may have felt it to be so. The Paris I saw was like an invalid convalescing after a long and painful illness which must leave its mark for years—like a sick-room being slowly cleansed after it had been infected. I had gone there to make a documentary film for the Government; the film project failed to materialise, but my time was not wasted. Thanks to the organisers of the Cinematheque Francais, I was given facilities to see several of the best French films made during the occupation.

The broadcast I made to France was based on the impressions left on me by these films, but here I have prefaced my conclusions by these few remarks on Paris. I trust that this apparent diversion from my subject may be forgiven me. For you must understand the France of the occupation and the unsettled, unhappy state of that country to-day, when dealing with the films that spring out of it.

As always, French films have a great deal to give the world; but the films I saw were not the French films of 1939 and before, for they have come out of a different France.

Co-operation Needed

I was fortunate to see these films. Also in contact with their Press, their radio, and, through personal contacts, with their technicians and executives, I was able to tell them of our own problems and aspirations—of the things we consider vital to the future of European production. As the result of this exchange, I feel strongly the need for complete collaboration between the film industries of France, Soviet Russia and ourselves.

Our American Allies would not deny that only in this triple alliance could we present any serious competition to Hollywood. Nor would the American technicians minimise the collective importance to themselves of these three schools of film-making without the presence of which their own industry would become a world monopoly and their own part in it creatively sterile without the stimulus of foreign influence and competition.

The practical means of realising such collaboration must be studied by the Governments of Britain, Russia and France. Meanwhile, we who make the films should pave the way by trying to understand what each of us is trying to do to learn each other's methods of work and the attendant problems. My impression of the recent French films as compared with our own is offered as a contribution to such an exchange of ideas.

Comparative Figures

First, some relevant statistics: In 1937 Britain produced 211 films to France's 111. During the four years, 1940-1-2 and 3, Britain produced 253 films to France's 204 The decrease in production was, therefore, much stronger in Britain.

As to the French films made during these four years, almost without exception they were directed by men established before the war.

The British films were marked by an influx of new directors, among them Charles Frend, Sidney Gilliatt, Frank Launder, David Lean and Harry Watt. New names, too, figure prominently among the war-time British cameramen, art directors and sound engineers. This helps to explain the predominant note among the British films of this period—a kind of freshness and simplicity which is the result of new blood.

The direct technique of the documentary film lent itself admirably to a similar evolution, and the influence of the documentary school on British fiction film is strong and lasting. To the general effect, the propaganda requirements and the economies forced on the Industry by war-time shortages contributed not a little. The French student need sense no confession of an inferiority complex if we summarise it that in Britain during this period we perfected the "utility" film.

In France, on the contrary, the tendency towards escapism, understandable enough during the German occupation, kept the majoritly of the films—so it would seem—on a poetic and unreal plane. "L'Eternel Retour"; "Les Visiteurs du Soir"; "Lumiere d'Ete," and others, bear the same relation to their British contemporaries as the creation from a Paris fashion house does to a utility frock in a London shop window.

It is understandable, too, that the crudity and brutality of German propaganda films (*e.g.*, the one against Americans and another against Freemasons) and the Vichy newsreels should have steered French technicians to take refuge in remote and extraordinary backgrounds. And the most marked success in all this work was their total avoidance of any reference—even accidental—to the occupation.

Here, then, is the outstanding difference in the spirit behind French and British films subsequent to 1940: On the one hand there were the people anxious at all cost to forget the war; on the other, the people with their hearts and souls one hundred per cent. *in the war* The difference in style is the direct outcome of the divergent mentalities.

"Goupi, Mains Rouges" and "Le Corbeau" are the only films I saw which remain in the realistic tradition of "Quai des Brumes" or "La Chienne" and "L'Honorable Leonard" in the Surrealist tradition of "Zero de Conduite" and "L'Affaire est dans le Sac." These are three notable exceptions.

The general tendency of French scenarios thus became quite naturally the treatment of love stories against extraordinary backgrounds—the country house in "L'Eternel Retour"; the mediæval castle in "Les Visiteurs du Soir"; the mountain hotel in "Lumiere d'ete." And the ending of "L'Eternel Retour," which is almost a paraphrase of the ending of "Tristan and Isolde." . . .

At the same time, even those British films which did not deal directly with the war—such as "Proud Valley," "Jeannie," "This Happy Breed," were still set against the most realistic background, such as the mines, the docks, and the average middle-class home.

Here, escapism was not entirely unknown, but more rare; it was found in "Champagne Charlie," which recalled the Victorian music-hall audiences joining in the choruses of the popular songs of the day—that happy, distant time when one could get drunk cheaply, peacefully, and to the tune of infectious music.

As to the acting, French films remained during this time faithful to their pre-war favourites, part from such indispensable young people as Maria Cazares, Jean Marais and Madeleine Sologne. The places of migrated favourites were not filled in, and it is easy to suppose, therefore, that they will return without difficulty to contribute to the resumed production in French studios.

In Britain, on the contrary, the revolution has been more complete; conscription engulfed a great number of pre-war actors, and their places have been filled by an influx of new talent: Tommy Trinder, Phyllis Calvert, Gordon Jackson, Patricia Roc, Stanley Holloway, Deborah Kerr, Eric Portman, Mervyn Johns, Googie Withers—these are some who have risen to prominence in films since the war.

So we find, on the one hand, the French films, of considerable technical perfection, remote and poetic in style; on the other hand, the British films, unequal, certainly, but bubbling over with vitality, socially conscious—films, so to speak, the practical qualities of which are extraordinary.

Looking back on the French films I saw, one stands out—"L'Eternel Retour." In a world restored to peace this, I hazard the guess, might have an international influence akin to that of "The Cabinet of Dr. Caligari" after the last war.

I hope at the same time that the influence will not be one-sided. I hope that by intelligent publicity, by the good-will of professional associations and by reasonable Government arrangements and facilities, French technicians will be able to profit in their turn by studying British film developments, and that both, together with the Soviet film technicians, will be able to achieve a union strong enough to protect and build up the European film.

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Barralet's Government Productions

DURING 1944, B.-S. Productions has been taken over by Paul Barralet Productions, Ltd. While the old trade mark remains, the company has considerably added to its facilities and hopes shortly to enter into regular production of features.

Paul Barralet, director of production, has had a busy year and has kept one unit concentrated on making training films for H.M. Service departments. Several feature-length pictures have been completed, taking the unit to Scotland, Wales and many parts of England.

B.-S. Productions has also maintained its output of really good two-reelers, and amongst the year's most notable are: "Going North," "Constable's Country," "Downstream," "Brass Band" and "Going West." Added to this, the company has put into production a series of ambitious stories which they confidently expect will prove box-office winners. Entitled "Stage-door Stories," each has a strong plot and features such well-known stars as Richard Goolden, Eda Peel and Norman Prince, while each has the added attraction of famous music-hall acts such as the Torarich Troup and the Two Macs.

ILFORD READY FOR PEACE SWITCH

Selo Company's Great Work for War Effort

FILM STOCKS AS WELL AS NEW TYPES OF STUDIO EQUIPMENT AND IMPROVED CAMERAS WILL PLAY THEIR PART IN THE HEIGHTENED SCREEN QUALITY OF PICTURES PRODUCED IN POST-WAR DAYS, ILFORD, LTD., WHICH HAS BEEN DEVOTING ITS RESEARCH ACTIVITIES TO PROVIDING MATERIAL FOR WAR USES, WILL CANALISE THEM TO PROVIDE THE TRADE WITH FINE GRAIN FILM STOCK WITH ENHANCED SENSITIVITY AND SPEED.

PHOTOGRAPHY in the service of a nation at war means that those engaged in that profession must place their resources at the disposal of the Services. Ilford, Ltd., has done this to the full. In addition to supplying vast quantities of sensitive material for a great variety of purposes, a considerable proportion of the company's atten tion has been directed to the solving of problems incidental to the use of photographic products under Service conditions and to meet special Service requirements. It has, in fact, been said, with a very considerable degree of truth, that the cathode-ray tube and the photographic emulsion have formed a partnership of vital importance to the successful prosecution of the war.

Snooping Over Europe

Photographic film brought back vital information about the enemy's intentions and dispositions at a time when we had been forced to leave the mainland of Europe and when photography was practically the only system of intelligence which we could employ. It has helped to assess the bomb damage inflicted upon him. It gave up-to-the-minute information about the strength of the defences on the beaches at which the landings had to be made, and it enabled all the country over which our invading armies have had to move to be mapped.

Restricted Opportunities

In this work Ilford products and Ilford techniques have played a worthy part, but in playing it the Company has had to concentrate upon the immediate objective and more peaceful pursuits have had to be left aside. The kinematograph Industry has had to go short, but there has been a readiness to accept limitation of supplies as a necessary evil to be tolerated until Germany, at least, has been brought to her knees.

Research and Advance

The fact that time and energy have been spent on special products and special problems does not mean that Ilford, Ltd., has stood still. The problem confronting the manufacturer is the production of sensitive materials having the correct characteristics for specific jobs. In the old days the production of emulsions was more or less a hit-and-miss affair, and very little was known of the real physical and chemical conditions governing the production of particular characteristics. Every real advance in knowledge of the processes conferring sensitivity upon silver halide grains is reflected in better control of the whole manufacturing process and in the production of newer and better types of emulsion. each more particularly suited to fulfil a specialised function. Much that has transpired in the war years will have immediate application to post-war requirements.

The Ilford Lab.

The kine laboratory attached to the Selo Works of Ilford, Ltd., has, thanks to the nature of its equipment, been called upon to carry a very substantial share of war-time photographic research work. This laboratory was designed and built in the late 1930s for the sole purpose of conducting research into kinematographic problems and for the full-scale testing of motion picture stocks. The studio, measuring some 60 ft. x 30 ft., acoustically treated, and comprehensively equipped with both arc and incandescent lighting, a special two-system sound recorder, and all accessories which go to the making of a professional film, has found an overwhelming number of uses in the urgent work of the war period. Similarly, the printing, processing, and projection rooms, and the multitude of smaller research rooms, each provided with its own darkroom, have all been readily adapted to the jobs of the moment.

The scientists and technicians who have carried out this work are not unmindful of the fact that one day—soon—their new knowledge will be used for the production of better films, for it was these same experts who manned the laboratory before the war, and it is to them that the Trade will look for guidance when the switch-over comes about.

A BIG DOCUMENTARY MERGER

Film Producers' Guild Formed

E. P. L. FELLY

A. T .BULINSON

THE formation is announced to-day of the Film Producers' Guild, Ltd., a big new association of producers and distributors of documentary, industrial, educational and national propaganda films. It is the largest film company of its kind in the world.

The new company has been jointly formed by seven film companies and units, who, according to the announcement, have pooled their resources in order to make available the best possible film production service to Government Departments, industry, and others. The principles behind its formation are stated as follows:—

1. That films can play a great part in post-war world rehabilitation, but to play their part effectively such films must be of unquestioned integrity and of the highest technical quality.
2. That such films are best made by small units of experienced technicians, specialising in the type of films for which they are best fitted and believing whole-heartedly in the value of their work.
3. That these units, however enthusiastic, cannot function properly without adequate technical facilities and financial stability.
4. That since such technical facilities are beyond the resources of small units, the key to efficient film production is the establishment of a co-ordinated group of individual production units, each retaining its freedom of expression, but sharing in the financial stability and physical resources of a large organisation.

The seven companies and units who have formed the Film Producers' Guild, and who are now to be known as its associates, are Verity Films, Ltd., Publicity Films, Ltd., Merton Park Studios, Ltd., Technique Film Productions, Ltd., Greenpark Productions, Ltd., Gryphon Films, and Sound-Services, Ltd.

Between them these companies have produced since the beginning of the war the astonishing total of 244 films. These include 86 training films for the Services, 47 films for the M. of I., 13 for the National Savings Committee, and 20 for the British Council (many of these in more than 12 languages and some in Technicolor).

F. A. HOARE

J. M. WARD

Through the pooling of its associates' resources the Guild carries a personnel of over 130 permanent senior technicians, including producers (15 of them), directors, writers, cameramen and editors—each with his own individual viewpoint and specialised experience.

The Guild's studios are at Merton Park.

Chairman and joint managing director of the new company is E. P. L. Pelly. The other joint managing director is A. T. Burlinson. F. A Hoare is a director. and John M. Ward the secretary

ANNA LEARNS THE ART OF "DUNKING"

"Rainbow Corner" Sequence

DUNKING a doughnut is an art and a science, especially before an audience of 250 experts. In a sequence in Rainbow Corner, one of the big scenes in Herbert Wilcox's picture, "I Live in Grosvenor Square," Anna Neagle is initiated into the mysteries and rites of dunking by Dean Jagger. The scene was watched by 250 American G.I.s, who played the part of extras, and Jagger carefully explained to Miss Neagle that "to get your fingers wet is not good etiquette." So amused were the G.I.s at the spectacle of an English girl learning one of their pet customs that when Anna accomplished the feat they burst into spontaneous and cheery applause.

Anna has had a strenuous time in "Rainbow Corner." To the music of a real G.I. dance band she had to jitterbug for the first time in her life with one of the soldier extras.

By a stroke of good fortune, Herbert Wilcox has been able to get the Hollywood film star, Irene Manning ("Yankee Doodle Dandy" and "Desert Song") to arrange her dates so that she could appear in this sequence and sing a couple of songs.

Summer Comes to Hammersmith

Summer came to Hammersmith this week when Compton Bennett started shooting scenes on the Ortus-Sydney Box production, "The Seventh Veil," co-starring James Mason and Ann Todd, with an outstanding cast, including Hugh McDermott, Herbert Lom, David Horne, Manning Whiley, Beatrice Varley, Yvonne Owen, and with Albert Lieven playing a very romantic rôle.

The scene was that of a delightful rendezvous on the river near Oxford, with Ann Todd and Hugh McDermott playing a love scene in the punt which in this pre-war atmosphere brought a feeling of warmth and happiness on the floor. The scene was one which followed a previous setting in which Ann Todd, as a 14-year-old schoolgirl, had been fishing for tiddlers with her schoolgirl friend, Yvonne Owen—in yet another countryside setting, that of a lovely Surrey meadow in the height of summer.

George Formby in an unusual make-up discusses the script of I DIDN'T DO IT, with leading lady Marjorie Browne (Columbia British)

SHAW WRITES A BEDROOM SEQUENCE

The bedroom scene in "Cæsar and Cleopatra" was specially written by Bernard Shaw for Vivien Leigh, and is the subject for the current showing by producer-director Pascal.

The sound of Roman trumpets awakens the sleeping Cleopatra. Ftatateeta enters with a bathrobe over her arm and tells the queen that she must take a bath. Cleopatra remonstrates with Ftatateeta, pointing out that she only takes a bath once a month; but when the nurse tells her that she is now a woman and a queen and must bathe every day, she reluctantly follows Ftatateeta to the bathroom, which is entered from a spacious hall, and steps down to the edge of the bath, where her coloured handmaiden prepares her for her toilet.

Vinten

POWELL FILMS A HIGHLAND PARTY

"I Know Where I'm Going"

Wild Highland yells mingled with the sound of bagpipes on the set at Denham, where the filming of a Ceilidh (pronounced kayley) for the new Powell-Pressburger production "I Know Where I'm Going" has been taking place all this week.

A Ceilidh is an informal Highland party for song and dance and story in Gaelic. Sir Hugh Roberton and members of the Orpheus Choir came down from Glasgow specially for the occasion.

Among other artists taking part were Wendy Hiller and Roger Livesey, Jean Cadell, Kitty Kirwan, Mrs. FitzSimons, mother of Margot FitzSimons, who plays an important part in this her first film, also features amongst the dancers, Finlay Currie, and Mrs. Menzies, parson's wife, down from the Hebridean island of Mull for the occasion, is only one of the crowd, which included much local talent.

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SYDNEY BOX STAR THEME SONG

"Acacia Avenue"

Hubert Gregg, to whom Sydney Box is giving his first screen lead in "Acacia Avenue," and who played throughout the run of the play both in London and the Provinces, has completed a theme song for the film, entitled "It's Been a Lovely Day—In Acacia Avenue."

Mr. Gregg has written some outstanding successes, including "I'll Get Lit Up When the Lights Go Up in London," and the current song hit in the new Sid Field show, "I Left My Heart in Piccadilly."

Hubert Gregg plays opposite Sydney Box's brilliant discovery, Jill Evans, and Mr. Box predicts that Hubert Gregg will be an outstanding name in future British pictures.

VARIETY SCENES SHOT AT ISLINGTON

"I Didn't Do It"

SHOOTING on the Columbia British production, "I Didn't Do It," took place at Islington on Stage One where the imposing set representing the roof top of Ma Tubb's boarding house was in use for the rehearsals of Terry O'Rourke's Revels, a super show that it is hoped will captivate the hearts of all visitors to the Mayfair Gardens. Tap dancers, acrobats, a juggling speciality, and acts of various descriptions are at practice, in which scene the action shares first place with a contrasting little love sequence, with Betty (Marjorie Browne) supplying the feminine interest for Trotter (George Formby).

On Stage Two filming has been mostly confined to Trotter's bedroom and Driscoll's bedroom, and in the last named chief cameraman Roy Fogwell has been successful with some extremely well done low key lighting "shots," showing Tom Driscoll's (Dennis Windham) rude awakening in the still of the night by Carl Vance (Carl Jaffe) who stands over him brandishing a knife. For his work on the make-up of Carl Vance, which takes well over one hour, full marks are due to George Claffe.

BUILDING UP STARS

It is the policy of Anatole de Grunwald to "spot" lesser-known young artistes, bear them in mind, and when casting a film write around them script which suits their special abilities. He has done this in "Rendezvous," his production for Two Cities, with young people like Bonar Collaneo, David Tomlinson and Murray Matheson, the interesting young Australian actor. Bill Rowbottom, Unity Theatre star now turned professional, is said to be turning in a grand comedy performance, as is Vida Hope, also a brilliant Unity discovery. Tyron Nichol gets a wonderful opportunity. Another of the many attractive new personalities is the young actor, Grant Millar.

British Foundation Start Feature

British Foundation Pictures are starting production at Marylebone Studios of their first full-length feature film for 1945, entitled "The Man with the Magnetic Eyes." The screen play is adapted from the well-known thriller by Roland Daniel. Studio shooting commences on January 8.

Ronald Haines, who is directing, has assembled a strong cast of well-known players, the principals being Robert Bradfield, Andre Bellon, Joan Carter, Peter Lilley, Henry Morrel, and Mable Tremlow.

Oswald Mitchell is directing the latest British National subject, "Old Mother Riley at Home," at Elstree, with Arthur Lucan and Kitty McShane, in a more domesticated adventure than any of their recent escapades.

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THIRD Operator required immediately for Playhouse, Gerrard's Cross; good wages, comfortable position.—Apply Manager, or Telephone Gerrard's Cross 2516.

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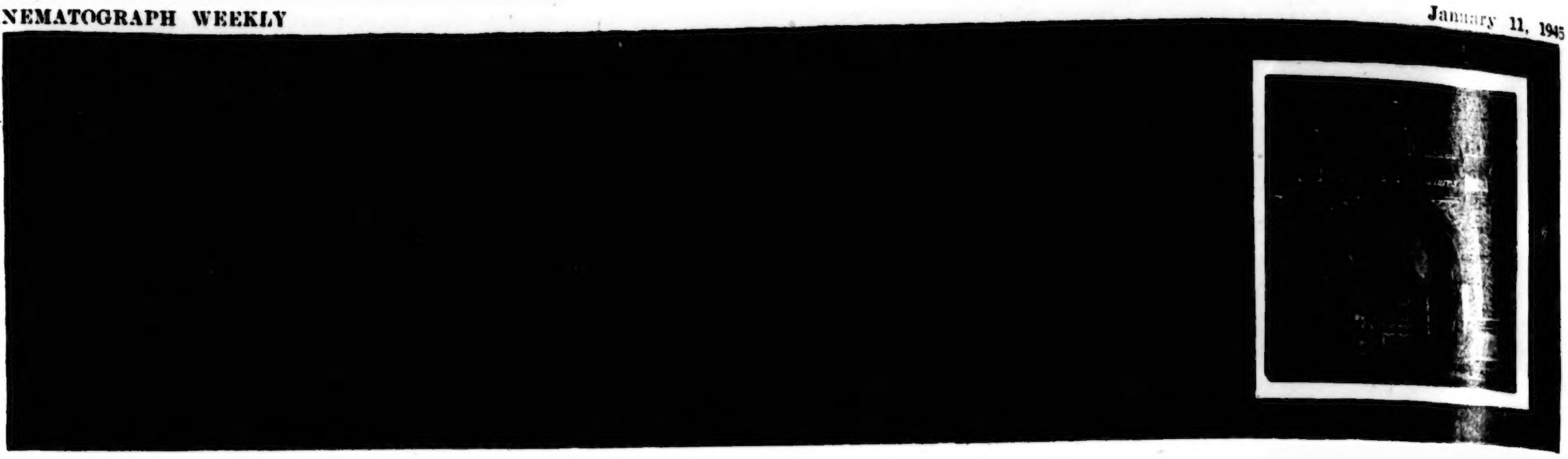

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